



**ALL
ABOARD!
EUROVISION**

SONG CONTEST
LISBON 2018

MEDIA HANDBOOK

INDEX

- 03 **KYIV 2017 by Salvador Sobral**
- 06 **WELCOME**
- 10 **RTP – THE HOST BROADCASTER**
- 13 **ESC2018 THE CONCEPT**
- 15 **THE EUROVISION SONG CONTEST**
- 27 **ACCREDITATIONS for the MEDIA and FANS**
- 30 **VENUE**
- 33 **PRESS CENTRE**
- 49 **COMMENTATORS**
- 53 **REHEARSAL SCHEDULES**
- 65 **THE SHOW**
- 83 **THE CONTEST**
- 91 **SIDE EVENTS**
- 96 **THE CITY OF LISBON**
- 111 **THE HOST COUNTRY – The Postcards**
- 154 **OFFICIAL MERCHANDISING**

KYIV 2017

BY SALVADOR SOBRAL



When I left for Kyiv, my sister was already there and had been getting some great feedback from all the delegations and from the technicians. She told me that everyone was waiting for me to arrive, and that some people didn't believe that I actually existed...

My arrival was crazy. I got to the airport and was already late for the Red Carpet. We had to get there really fast... I left the airport, got in the car, got out of the car and found myself on the Red Carpet. Just like that. There were loads of journalists around me... and fans, from all over the world. They were calling "Salvador" and running towards me for autographs. I was not used to that at all. It was weird... but luckily, I managed to take it all on board, with a little help from my sister. I just had to calm down. We were taking a beautiful song to the Eurovision Song Contest. That was the mission, and I just had to keep focussing on that.

I have no aesthetic sense whatsoever, but my sister does, and I trusted her to decide what would happen on stage. She told me that the staging would be very simple and that we would just stick some trees behind me at the back. I asked if it would make sense, but she said it would be pretty. The small stage was a great idea. It broke from the norm of the rest of the production, and just as well! It was a huge plus for my performance.



It created that sense of intimacy. I was surrounded by little lights... they looked like fireflies in the forest. It was really pretty. Everyone said "I can't believe you're here!". When I got to the first rehearsal, I said to the technician that I needed silence for this song. I got up on the stage and everyone went quiet, the moment the first notes of the violin played. The Eurovision public was really respectful of the song, and of the sentiment I wanted to transmit with it.

When Portugal went into the final, I was relieved. The Portuguese media had been talking a lot about the song, talking about me as one of the favourites... if we hadn't gone to the final, what would that have been like?

When we understood that we were among the favourites, we began to get a bit anxious. At the time, I didn't really notice, but now, I know that I was feeling the pressure. "We're the favourites... what if everything goes wrong now?" People were putting a lot of their hopes on us. Nobody would like to let them down. I felt that pressure, although at the time, I wouldn't admit it... not even to myself.

The stupid faces we pulled in the Green Room were an expression of our desire to do things differently. I have actor friends and one of them, Luca, suggested that, each time they

filmed us, we did a different face. That was the semi-final. Then, in the final, with all those 12 points, we didn't have any faces left in us to do. That was fun, too, and people liked it. One more way for us to be a bit rebellious.

After the victory was announced, I had those 40 metres to walk to get to the stage, thinking "what am I going to say?" I knew I had to make a speech. If I had prepared anything, it might have been a bit more serious with a bit more meaning. It might have been a bit more coherent. But it was all so exciting, and I wanted to say everything.... "Music is not fireworks, music is feeling". ... It came straight from my soul. If that victory contributes to the way music reaches people, I would be incredibly proud and happy to have been a part of that change.

What we experienced in Kyiv was fantastic. It changed my opinion about several things. One of them about the way in which people listen to music. I thought that they wanted to hear all that music played on the radio... But the problem is in the media, not with people... people have the sensitivity to want to hear good things. The problem is that it doesn't always get to them.

I'm not sick of the song. I'm always happy to sing it... and people feel like the song is theirs. It's not mine any more, it's everyone's.

WELCOME

6



The 62nd Eurovision Song Contest in Kyiv lived up to its “Celebrate Diversity” slogan and will be fondly remembered for years to come, not least for the magical performance of its winning song. Portugal debuted in the contest in 1964, and had to wait for 53 long years for their first victory. However, in Kyiv, the nation’s loyalty to the Contest was rewarded, and Salvador Sobral’s spellbinding performance of AMAR PELOS DOIS gave Portugal a record-breaking victory. Now, Salvador’s triumph has brought the honour of hosting the world’s biggest entertainment show to Portugal for the very first time. For centuries, Portuguese explorers set out to discover the world. The host broadcaster, RTP, and the beautiful capital city of Lisbon now invite the world to explore Portugal. The sights and culture of Portugal provide the backdrop for three spectacular shows, under the motto “All Aboard!” This nautical theme is further reflected in the logos of the contest in Lisbon. Thirteen in number, their depictions of ocean life resonate with Lisbon as a city that has always connected Europe to the rest of the world through the sea, and fittingly underscore Eurovision’s core values including diversity and sustainability. The oceans connect us all, and its variety can provide the perfect inspiration for each of the 43 participating countries in the 2018 Eurovision

EBU

Song Contest. The theme also reminds us of the growing popularity of the contest beyond European shores, with the 63rd edition being broadcast as far afield as Australia, China, Kazakhstan and the USA. Hosting the Eurovision Song Contest is an enormous challenge, but RTP have been on top of their tasks from day one. The work within the team has been highly committed, well-coordinated, efficient and professional, and we have managed to resolve all the challenges in this complex project. I am certain that we will see three excellent shows in the coming days.

So, all aboard, and welcome to the Eurovision Song Contest 2018!

Jon Ola Sand
Executive Supervisor Eurovision Song Contest

WELCOME

8



Six centuries ago, it was across the oceans that the Portuguese discovered and established a network of maritime routes which brought cultures closer, enabled the discovery of new knowledge and contributed to Europe and the rest of the world meeting each other. Giving and receiving are part of the Portuguese identity. The exchanges, both cultural and commercial, made over time, have instilled in the Portuguese a natural gift for hospitality, tolerance and plurality. The values of diversity and unity, professed by the Eurovision Song Contest – the longest running, most valued and most challenging tv show in the world – are some we wish to celebrate, and even demand, with rigour and creativity. Over the sea we built bridges and brought continents together. Now, through music, we have the responsibility and the desire to unite nations, strengthen ties and celebrate the individuality of every history. Our country is on the western edge of Europe and, more and more, it holds a central place in the affirmation of artistic, cultural and scientific excellence. Lisbon – touched by the oceans, by the past and the future – is a city more vibrant and cosmopolitan with every day that passes, and receives all visitors with open arms. We very much hope you all feel welcome in Lisbon and to the Eurovision Song Contest 2018, navigating alongside

RTP

simplicity and elegance, between differentiation and distinction, discovering Portugal through the postcards, meeting traditions, multiculturalism and the universality of the Portuguese language in the acts we share on the very same set, the wonderful floating world, where each one of you brings your story and your music. We can do it. We can do it better together: All Aboard!

João Nuno Nogueira

Executive Producer

Carla Bugalho

Deputy Executive Producer

Paulo Resende

Deputy Executive Producer



RTP – THE HOST BROADCASTER

10



Since 1957 - a few exceptions aside - the Eurovision Song Contest has been organised by the national public broadcaster of the country that won the year before. For the Host Broadcaster, organising the contest is often an unprecedented but exciting challenge. Therefore, the Host Broadcaster often cooperates closely with the Host City. The Host Broadcaster's operations are being managed by its Executive Producer.

BRAND GUARDIANS

RTP is the public service broadcaster of Radio and Television in Portugal. It has a unique history, built over decades, and is an irreplaceable heritage in the lives of the Portuguese. It is a benchmark in the Portuguese audio-visual industry and stands out for the quality of its work and diverse offer. Its ability to reach a vast and varied public and to reflect broad segments of the population are relevant factors for the social, cultural and economic development of the

country. Alert and proactive, it encourages debate, shares experiences and promotes innovation in public service and in the media sector. It delivers a rich and diverse universe of brands in television, radio and online.

As a public broadcaster, RTP develops its activities in line with the values of other European public service broadcasters: universality, independence, excellence, diversity, responsibility and innovation.

RTP's scope for public service goes beyond informing, educating and entertaining; it contributes towards enriching the lives of citizens and the communities in which they live.

THE RTP UNIVERSE

RTP is the oldest media corporation in Portuguese broadcasting, with 83 years in radio, 61 years in television and 20 years online, a diverse universe of brands across all platforms.

Innovation has always been at the forefront of RTP's progress. Pioneers in several areas of technology on multiple platforms with interactive solutions, RTP bets on formats which distinguish it from other providers.

RTP1 is the trusted first channel for the Portuguese. It offers programming which entertains and informs. Attentive to different realities around the country and to the

diverse groups in Portuguese society, it provides independent, impartial and diversified news, and varied programming, from Portuguese fiction to comedy, and highlighting important national events. RTP2 is the channel with a strong emphasis on cultural and formative programming, highlighting science and the arts, humanitarian causes, amateur sports and children's content.

RTP3, RTP's news channel, broadcasts news content in all its different forms, and is rigorous and impartial. Alert to all areas of news content, it dedicates special attention to analysis and reflection on all themes addressed.

RTP Memória is the channel dedicated to historical and documentary programming which, with recourse to RTP's vast archives, broadcasts content relating to history, culture and the collective Portuguese memory.

The channels RTP África and RTP Internacional are directed towards broadcasting national content related to Portuguese communities spread across the world and programming in cooperation with other Portuguese-speaking countries.

RTP Madeira and RTP Açores, aimed at the respective populations of the autonomous regions, deal with the social and cultural realities of those regions, giving value to local production.

There are three radio stations that make up part of RTP'S national coverage. Antena1 is the general channel with a strong component of information and entertainment. Antena2 is the channel with a cultural character, concentrating on more highbrow music. Antena3 is directed towards a younger audience, reflecting their aspirations and interests, and is a pioneer in promoting new

musical talent. RTP also has two regional stations, RDP Madeira and RDP Açores and two with international coverage, RDP África and RDP Internacional.

RTP is a pioneer in the area of new technologies. Since 2011, RTP Play provides a service for online streaming and on-demand content. In 2014 it launched Ensina RTP, a platform aggregating interactive items from the RTP universe, aimed at school children from primary to further education levels. In 2017, the website RTP Arquivos has been online, permitting the general public access to all the content of RTP produced since 1936 until today.

The app ZIG ZAG is aimed at young children and the app RTP Notícias has a modern look, aggregating video, text and audio, created with multiple platforms mind. Today, it is

possible to watch whole series made by RTP on various digital platforms (RTP Play, youtube and social media).

Every day, RTP holds up its social responsibility, taking care to be involved in social causes. Among its own initiatives and in association with others', it promotes innumerable social causes with the RTP+ brand, reinforcing the relationship of trust between the brand and the Portuguese.

Did you know that...

RTP is the largest media company in Portugal, not only for the number of channels it provides on open signal, but also for its wide ranging offer of multiplatform audiovisual content and for solid know-how, result of more than 80 years of experience. RTP remains close to all the Portuguese in

the world, through its international channels and stations, via the RTP website and a large network of international correspondents.

RTP is alert to the problems of the various populations in each region, via its regional centres.

It is not just obligation that drives RTP's vocation to be the media group that is accessible to all.

Eurovision Song Contest

RTP has a rich and unequalled audiovisual heritage interlaced with the history of Portugal. In 2018 it is with great happiness, pride and professionalism that RTP receives and broadcasts the biggest entertainment show in the world, The Eurovision Song Contest.

Welcome aboard!

ESC2018 THE CONCEPT

Europe is, and has always been, plural, but rarely in history has it been so crucial for us to stand united for all of the huge challenges we face, today. All the ideals and legacies that we represent will have a brighter future if we stand together. One of our great strengths as a society comes from the richness that can be achieved through acknowledging diversity. For this, we need everyone to be aboard.

Portugal is a country in one of the far reaches of Europe and, while strongly connected to the rest of the continent, it always turns its gaze to the sea. The ocean gives us a glimpse into the idea of being intertwined. All things flow and are, therefore, strongly united, and through them we, too, are connected. That has been the main key in Portugal's history, connected not only with the rest of Europe, but also with Africa, the Americas, Asia and Oceania. By sea.

Five hundred years ago, Lisbon was the place from where all these sea routes departed and where they all arrived. Today, the city of diversity, respect and tolerance, with a society of all colours and creeds, that shares the values which Eurovision stands for, invites everyone to celebrate this willingness to come together and stand united. We have a future that is for us to defend and a planet whose oceans need our actions for their preservation.



LIFE IN THE OCEANS

"The sea is far away, but it's us and the wind"
Pedro Tamen



PLANKTON

the wonders of a floating world



CAPTURED
in sketches

stylized through
DRAWING



LIFE IN THE OCEANS STYLIZED IN LINE

The inspiration for the graphic identity of ESC Lisbon 2018 was the life we find in the oceans.... and what gives life to the oceans? The wonder of the floating world that is plankton, microscopic organisms which are essential for life on the planet, a fundamental component towards balance in aquatic ecosystems. How did it happen?

With clean and simple lines, the ESC Lisbon 2018 logo is a stylized portrayal, a multi-layered image to underscore diversity.

Nicolau Tudela
Art Director



THE EUROVISION SONG CONTEST

15

EUROVISION SONG CONTEST – THE HISTORY

as told by eurovision.tv/about

The history of the Eurovision Song Contest began as the brainchild of Marcel Bezençon of the EBU. The Contest was based on Italy's Sanremo Music Festival and was designed to test the limits of live television broadcast technology.

The first Contest was held on 24 May 1956, when seven nations participated. With a live orchestra, the norm in the early years, and simple sing-along songs on every radio station, the Contest grew into a true pan-European tradition.

In the beginning, it was obvious for the participants that they should sing in their country's national language. However, as the Swedish entry in 1965, *Absent Friend*, was sung in English, the EBU set very strict rules on the language in which the songs

could be performed. National languages had to be used in all lyrics. Song writers across Europe soon tagged onto the notion that success would only come if the judges could understand the content, resulting in such entries as *BOOM-BANG-A-BANG* and *LA LA LA*. In 1973, the rules on language use were relaxed, and in the following year *ABBA* would win with *Waterloo*. Those freedom of language rules would be soon reversed in 1977, to return with apparent permanent status in the 1999 contest.

EXPANDING WITH SEMI-FINALS

The end of the Cold War in the early 1990s led to a sudden increase in numbers, with many former Eastern Bloc countries queuing up to compete for the first time. This process has continued to this day with more and more countries joining. For this reason, in 2004 the Semi-Final format was introduced by the EBU which turned into two Semi-Finals for the Eurovision Song Contest in 2008. Now all countries, except the 'Big Five' – France, Germany, Italy, Spain and the United Kingdom – together with the host country, must be in a Semi-Final top-10 to qualify for the Final.

60 YEARS AND COUNTING

In 2015, the Eurovision Song Contest celebrated its 60th anniversary. The BBC hosted a grand anniversary show in London, featuring over a dozen former participants.

And to honour the country's Eurovision Song Contest commitment for over 30 years, the organisers admitted Australia to participate for the first time ever. Despite the 'grand old lady' being of respectable age, her pension is nowhere in sight, as the Eurovision Song Contest is still the most modern live TV entertainment spectacle in the world.

FACTS & FIGURES

With a legacy of 63 years, hundreds of hours of live television and over 1,500 songs from some 50 countries, the Eurovision Song Contest is a great source of historic facts and mind-blowing figures. On this ever-expanding page, we share the most significant ones with you.

The Eurovision Song Contest started with just seven participating countries in 1956. It was the only contest with two songs

per country. Following the break-up of the Soviet Union, more countries wanted to join in the 1990s. In 1993 and 1994, a then-record 25 countries took part. In 1996, a pre-qualification heat was organised to reduce 29 participants to 23, while host country Norway automatically qualified for the contest as 24th country. The challenge was solved in 2004, when a Semi-Final was introduced. Growing interest lead to the introduction of a second Semi-Final in 2008. As a result, a record number of 43 countries took part in 2008 for the first time.

The Norwegian entry for 2018, which will open the second Semi-Final, will be song number 1500 in Eurovision history. In 2006, Ireland's Brian Kennedy delivered the 1,000th entry to the contest, appropriately titled *EVERY SONG IS A CRY FOR LOVE*. After the 2017 contest, 1,479 songs will have been performed. If you listened to

all of them without a break, you would be sitting up for nearly 72 hours.

In 2017, Salvador Sobral won with the largest number of points ever given to a song in the history of the contest. He scored 758, winning both jury and public vote.

In 2001, the largest audience ever attended the Eurovision Song Contest. Almost 38,000 people gathered at Copenhagen's Parken Stadium to witness the first ever Estonian victory.

Ratings of the Eurovision Song Contest have varied greatly over the past decades. In 2016, some 204 million people saw at least one of the three shows in whole or in part. With seven victories, Ireland is the most successful country at the contest. Sweden won the contest six times, while Luxembourg, France and the United Kingdom won five times.

Poland made the most impressive debut in 1994, when Edyta Gorniak came second with TO NIE JA, closely followed by Serbia's victory in 2007. Although Serbia & Montenegro was represented twice before, it was the first time that Serbia took part as an independent country.

Norway could be found at the bottom of the scoreboard as many as eleven times. The unfortunates came last in 1963, 1969, 1974, 1976, 1978, 1981, 1990, 1997, 2001, 2004 and in the Grand Final of 2012. Nevertheless, they also won three times, in 1985, 1995 and 2009. Even though the Eurovision Song Contest took place 62 times, it has 65 winners. In 1969, four countries topped the scoreboard with an equal amount of points; the United Kingdom, Spain, the Netherlands and France. Lacking rules to resolve tie situations, the EBU had to declare all four contestants as winner. Thank goodness – tie rules were introduced shortly after.

In 2015, the Eurovision Song Contest was recognised by the Guinness Book of World Records as the longest running Longest Running Annual TV Music Competition.

ABBA is the most successful Eurovision Song Contest winner. The Swedish pop band won the contest in 1974 and has enjoyed phenomenal success ever since, despite officially splitting up in 1983.

The most covered Eurovision Song Contest song is Domenico Modugno's NEL BLU DI PINTO DI BLU, also known as VOLARE. The song has been covered by famous stars such as Dean Martin, Cliff Richard, David Bowie and many more.

Johnny Logan won the Eurovision Song Contest three times. In 1980 and 1987 he represented Ireland as performer and won both times, with HOLD ME NOW and WHAT'S ANOTHER YEAR?; in 1992 he wrote Linda Martin's winning entry WHY ME?

In 2014, Valentina Monetta took part for San Marino for the third time in a row and... qualified for the Grand Final! She participated in the 2017 contest for the fourth time!

in 2011, Lena, the winner of the 2010 Eurovision Song Contest, decided to defend her title on home ground – something only two people have done in the history of the contest.

Until 1998, each act was supported by a live orchestra and every country brought their own conductor. Noel Kelehan conducted the orchestra of five winners, in 1980, 1987, 1992, 1993 and 1996. Dutch conductor Dolf van der Linde conducting for a record seven countries; Belgium, Germany, Ireland, Luxembourg, the Netherlands, Sweden and Switzerland.

Only three women conducted the orchestra at the Eurovision Song Contest. Nurit Nirsch

conducted the Israeli entries of 1973 and 1978, Monica Dominique conducted the Swedish 1973 entry and Anita Kerr appeared in front of the orchestra for Switzerland in 1985.

German songwriter and composer Ralph Siegel is a true Eurovision addict. He took part a whopping 24 times. He did so most recently in 2017, for San Marino. He won once, in 1982, with the famous EIN BISSCHEN FRIEDEN, sung by Nicole (Germany).

HOW IT WORKS

New to the Eurovision Song Contest, or feel the need to refresh your memory? Or are you an undercover time traveller from the 1800s, wondering what this is all about? Here we explain to you how it works. In a nutshell.

This year in May, 43 countries will each send one musical act to Lisbon, Portugal, where the 63rd Eurovision Song Contest will take place.

Each participating broadcaster that represents their country has chosen their performer (maximum six people) and song (maximum three minutes, not released before 1 September, 2017) through a national televised selection, or through internal selection. Each country is free to decide if they send their number-one star or the best new talent they could find. They have to do so before mid-March, the official deadline to send in entries.

The winner of the Eurovision Song Contest will be chosen through two Semi-Finals (8 and 10 May) and a Grand Final (12 May).

Traditionally, six countries are automatically pre-qualified for the Grand Final. The so-called 'Big Five' — France, Germany, Italy, Spain and the United Kingdom — and the host country.

The remaining countries will take part in one of the two Semi-Finals. From each Semi-Final, the best ten will proceed to the Grand Final. This brings the total number of Grand Final participants to 26.

Each act must sing live, while no live instruments are allowed.

After all songs have been performed, each country will give two sets of 1 to 8, 10 and 12 points; one set given by a jury of five music industry professionals, and one set given by viewers at home. Viewers can vote by telephone, SMS and through the official app.

To keep things fair, you cannot vote for your own country.

Only those countries who take part in the respective Semi-Final vote, along with three

of the six pre-qualified countries. Which countries take part and vote in which Semi-Final is determined by the so-called Semi-Final Allocation Draw in late January.

In the Grand Final, juries and viewers from all 43 participating countries can vote again, after the 26 finalists have performed.

Once the voting window has closed, the presenters will call upon spokespersons in all 43 countries and ask them to reveal their jury points live on air.

Next, viewers' points from all 43 countries will be added up, and revealed from the lowest to the highest, culminating in a climax that will reveal the winner of the 63rd Eurovision Song Contest.

The winner will perform once again, and take home the iconic glass microphone trophy. The winning country is traditionally given the honour of hosting next year's Eurovision Song Contest.

The following list includes broadcasters that currently participate in the Eurovision Song Contest.

Albania RTVSH

Armenia Public Television of Armenia

Australia SBS

Austria Österreichischer Rundfunk

Azerbaijan İctimai

Belarus Belarusian Television and Radio Company

Belgium Vlaamse Radio en Televisieomroeporganisatie

Bulgaria Balgarska Nationalna Televizija

Croatia Hrvatska Radiotelevizija

Cyprus Cyprus Broadcasting Corporation

Czech Republic Česká Televize

Denmark DR

Estonia Eesti Rahvusringhääling

F.Y.R. Macedonia MKRTV

Finland YLE

France France Télévisions

Georgia Georgian Public Broadcaster

Germany Norddeutscher Rundfunk

Greece Hellenic Broadcasting Corporation

Hungary Media Support and Asset Management Fund

Iceland Ríkisútvarpid

Ireland Raidió Teilifís Éireann

Israel Israeli Public Broadcasting Corporation

Italy Radiotelevisione Italiana

Latvia Latvijas Televīzija

Lithuania Lietuvos Radijas ir Televizija

Malta Public Broadcasting Services Ltd

Moldova Teleradio-Moldova

Montenegro Radio i Televizija Crne Gore

Norway Norsk Rikskringkasting

Poland Telewizja Polska SA

Portugal Rádio e Televisão de Portugal

Romania Societatea Româna de Televiziune

Russia Channel One Russia

San Marino San Marino RTV

Serbia Radiotelevizija Srbije

Slovenia Radiotelevizija Slovenija

Spain Radiotelevisión Española

Sweden Sveriges Television

Switzerland SRG SSR

The Netherlands AVROTROS

Ukraine Public Broadcasting Company of Ukraine

United Kingdom British Broadcasting Corporation

YEAR	COUNTRY	ARTIST AND SONG
1956	Switzerland	Lys Assia, "Refrain"
1957	Netherlands	Corry Brokken, "Net Als Toen"
1958	France	André Claveau, "Dors Mon Amour"
1959	Netherlands	Teddy Scholten, "Een Beetje"
1960	France	Jacqueline Boyer, "Tom Pillibi"
1961	Luxembourg	Jean-Claude Pascal, "Nous les Amoureux"
1962	France	Isabelle Aubret, "Un Premier Amour"
1963	Denmark	Grethe & Jørgen Ingmann, "Dansevise"
1964	Italy	Gigliola Cinquetti, "Non Ho L'Età"
1965	Luxembourg	France Gall, "Poupée de Cire, Poupée de Son"
1966	Austria	Udo Jürgens, "Merci Chérie"
1967	United Kingdom	Sandie Shaw, "Puppet on a String"
1968	Spain	Massiel, "La, La, La"
1969	United Kingdom	Lulu, "Boom Bang-a-Bang"
1969	France	Frida Boccara, "Un Jour, un Enfant"
1969	Netherlands	Lenny Kuhr, "De Troubadour"
1969	Spain	Salomé, "Vivo Cantando"
1970	Ireland	Dana, "All Kinds of Everything"
1971	Monaco	Séverine, "Un Banc. Un Arbre. Une Rue"

YEAR	COUNTRY	ARTIST AND SONG
1972	Luxembourg	Vicky Leandros, "Après Toi"
1973	Luxembourg	Anne-Marie David, "Tu te Reconnaitras"
1974	Sweden	Abba, "Waterloo"
1975	Netherlands	Teach-In, "Ding-a-Dong"
1976	United Kingdom	Brotherhood of Man, "Save Your Kisses for Me"
1977	France	Marie Myriam, "L'Oiseau et l'Enfant"
1978	Israel	Izhar Cohen & the Alphabet, "Abanibi"
1979	Israel	Milk & Honey, "Hallelujah"
1980	Ireland	Johnny Logan, "What's Another Year"
1981	United Kingdom	Bucks Fizz, "Making Your Mind Up"
1982	Germany	Nicole, "Ein Bißchen Frieden"
1983	Luxembourg	Corinne Hermès, "Si La Vie Est Cadeau"
1984	Sweden	Herrey's, "Diggi-Loo Diggy-Ley"
1985	Norway	Bobbysocks!, "La Det Swinge"
1986	Belgium	Sandra Kim, "J'Aime la Vie"
1987	Ireland	Johnny Logan, "Hold Me Now"
1988	Switzerland	Céline Dion, "Ne Partez Pas Sans Moi"
1989	Yugoslavia	Riva, "Rock Me"
1990	Italy	Toto Cotugno, "Insieme: 1992"

YEAR	COUNTRY	ARTIST AND SONG
1991	Sweden	Carola, "Fangad Av En Storm vind"
1992	Ireland	Linda Martin, "Why Me?"
1993	Ireland	Niamh Kavanagh, "In Your Eyes"
1994	Ireland	Paul Harrington & Charlie McGettigan, "Rock'n'Roll Kids"
1995	Norway	Secret Garden, "Nocturne"
1996	Ireland	Eimear Quinn, "The Voice"
1997	United Kingdom	Katrina & the Waves, "Love Shine a Light"
1998	Israel	Dana International, "Divas"
1999	Sweden	Charlotte Nilsson, "Take Me to Your Heaven"
2000	Denmark	Olsen Brothers, "Fly on the Wings of Love"
2001	Estonia	Tanel Padar, Dave Benton & 2XL, "Everybody"
2002	Latvia	Marie N, "I Wanna"
2003	Turkey	Sertab Erener, "Everyway That I Can"
2004	Ukraine	Ruslana, "Wild Dances"
2005	Greece	Helena Paparizou, "My Number One"
2006	Finland	Lordi, "Hard Rock Hallelujah"
2007	Serbia	Marija Šerifović, "Molitva"
2008	Russia	Dima Bilan, "Believe"

YEAR	COUNTRY	ARTIST AND SONG
2009	Norway	Alexander Rybak, "Fairytale"
2010	Germany	Lena, "Satellite"
2011	Azerbaijan	Ell & Nikki, "Running Scared"
2012	Sweden	Loreen, "Euphoria"
2013	Denmark	Emmelie de Forrest, "Only Teardrops"
2014	Austria	Conchita Wurst, "Rise Like a Phoenix"
2015	Sweden	Måns Zelmerlöw, "Heroes"
2016	Ukraine	Jamala, "1944"
2017	Portugal	Salvador Sobral, "Amar Pelos Dois"

THE VOTING SYSTEMS

The voting systems used in the Contest have changed throughout the years. The modern system has been in place since 1975. Voters award a set of points from 1 to 8, then 10 and finally 12 to songs from other countries — with the favourite being awarded the now famous “douze points”. Historically, a country’s set of votes was decided by an internal jury, but in 1997 five countries experimented with televoting, giving members of the public in those countries the opportunity to vote en masse for their favourite songs. The experiment was a success and from 1998 all countries were encouraged to use televoting wherever possible.

Today, members of the public may also vote by SMS. Whichever method of voting is used – jury, telephone or SMS – countries may not cast votes for their own songs.

THE TROPHY

Since 2008, the winner of the Eurovision Song Contest takes home the iconic glass microphone. In 2018, the official trophy will be awarded for the eleventh time.

The unique hand-made piece of art in the shape of a classic microphone is made of solid transparent glass with sand-blasted and painted detailing.

Designer Kjell Engman (1946) of Kosta Boda has worked as a glass artist for thirty years. Recently, he has focused on art glass and his creations can be found in exhibitions around the world.





Apart from the viewers at home and music industry professionals who decide upon the winner of the Eurovision Song Contest, press, commentators and composers also award additional prizes; the Marcel Bezençon Awards.

The award, named after the founder of the Eurovision Song Contest, was first handed out in 2002, at the initiative of Christer Björkman (Sweden's representative in the 1992 Eurovision Song Contest) and Richard Herrey (member of the Herreys, 1984 Eurovision Song Contest winner from Sweden).

The awards are divided into three categories: The Press Award (given to the best entry voted for by the accredited media), The Artistic Award (presented to the best artist voted for by the commentators) and the Composer Award (a jury consisting of the participating composers who vote for the most original composition). The awards are traditionally handed out backstage, shortly before the Grand Final.

ARTISTIC AWARD

2002 "Never Let It Go", Afro-Dite , Sweden
 2003 "One More Night", Esther Hart, The Netherlands
 2004 "Wild Dancers", Ruslana , Ukraine
 2005 "My Number One", Helena Paparizou, Greece
 2006 "Invincible", Carola, Sweden
 2007 "Molitva", Marija Šerifović, Serbia
 2008 "Shady lady", Ani Lorak Ukraine
 2009 "Et s'il fallait le faire", Patricia Kaas, France
 2010 "Milim", Harel Skaat, Israel
 2011 "Lipstick", Jedward, Ireland
 2012 "Euphoria", Loreen, Sweden
 2013 "Hold me", Farid Mammadov, Azerbaijan
 2014 "Calm After The Storm", The Common Linnets, The Netherlands
 2015 "Heroes", Måns Zelmerlöw, Sweden
 2016 "1944", Jamala, Ukraine
 2017 "Amar Pelos Dois", Salvador Sobral, Portugal

COMPOSERS AWARD

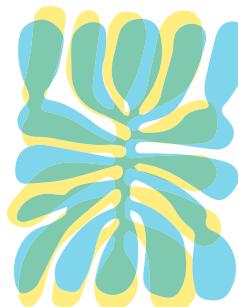
2004 "Stronger Every Minute", Mike Connaris (Lisa Andreas), Cyprus
 2005 "Zauvijek Moja", Slaven Knezovic & Milan Peric (No Name), Serbia & Montenegro
 2006 "Lejla", Zeljko Joksimovic (Hari Mata Hari), Bosnia & Herzegovina
 2007 "Unsubstantial Blues", Magdi Rúszsa, Hungary
 2008 "Pe-o margine de lume", Nico & Vlad, Romania
 2009 "Bistra Voda", Aleksandar Čović, Bosnia & Herzegovina
 2010 "Milim", Itomer Adaddi and Noam Horev, Israel
 2011 "Sognu", Daniel Moyne, Quentin Bachelet, Jean Pierre Marcallesi, Julie Miller, France
 2012 "Euphoria", Thomas G:son, Peter Boström, Sweden
 2013 "You", Robin Stjernberg, Linnea Deb, Joy Deb, Joakim Harestad Haukaas, Sweden
 2014 "Calm After The Storm", Ilse DeLange, JB Meijers, Rob Crosby, Matthew Crosby, Jake Etheridge, The Netherlands
 2015 "A Monster Like Me", Kjetil Mørland, Norway
 2016 "Sound of Silence", DNA (David Musumeci & Anthony Egizii), Australia
 2017 "Amar Pelos Dois", Luísa Sobral, Portugal

PRESS AWARD

2002 "Il faut de temps", Sandrine François, France
2003 "Everyway That I Can", Sertab Erener, Turkey
2004 "Lane Moje", Zeljko Joksimovic, Serbia Montenegro
2005 "Angel", Chiara, Malta
2006 "Hard Rock Hallelujah", Lordi, Finland
2007 "Dancing Lasha Tumbai", Verka Serduchka, Ukraine
2008 "Senhora do Mar", Vânia Fernandes, Portugal
2009 "Fairytale", Alexander Ryback , Norway
2010 "Milim", Harel Skaat, Israel
2011 "Da Da Dam", Paradise Oskar, Finland
2012 "When the Music Dies", Sabine Babayeva, Azerbaijan
2013 "Waterfall", Nodi Tatishvili & Sophie Gelovani, Georgia
2014 "Rise Like A Phoenix", Conchita Wurst, Austria
2015 "Grande Amore", Il Volo, Italy
2016 "You Are The Only One", Sergey Lazarev, Russia
2017 "Occidental's Karma", Francesco Gabbani, Italy

FAN AWARD

2002 "Addicted To You", Laura, Finland
2003 "Dime", Beth, Spain
2008 "Qele, qele", Sirusho Harutyunyan, Armenia



ACCREDITATIONS FOR MEDIA AND FANS

ACCREDITATION TEAM



José Pinto da Fonseca (Head of Accreditation)



Cristina Martins (Public Relations & Protocol Coordinator), Iria Pereira (Assistant Head of Accreditation)

For Core Delegation members, Press and Fans, Accreditation Cards can be collected at the Accreditation Centre one day before the opening of the Press Centre.

Accreditation cards of the members of the core delegations may also be given to a dedicated person designated by the Host Broadcaster, in this case to the delegation host, so that this person may bring the accreditation cards to the Head of Delegation upon their arrival at the airport.

Accreditation Cards can only be delivered to holders upon presentation of an official and valid passport or ID-card that has the picture and the name of the cardholder.

Before delivering the Accreditation Card, the Accreditation Centre staff may request a confirmation of receipt and/or a copy of the Code of Conduct to be signed and may make a copy of the ID/passport of the cardholder.

OBLIGATIONS OF THE ACCREDITATION CARDHOLDER

The Accreditation Card is strictly personal and is not transferrable.

Accreditation issued for a specific Category may not be used by anyone who does not meet the requirements applicable to that Category. If an accreditation is linked to the performance of a specific function, the person using such accreditation must be qualified accordingly and must actually perform that function.

It is mandatory to carry the Accreditation Card visibly at all times within the venue/premises. Only performing artists are allowed to not wear their Accreditation Card within the vicinity of, or on the stage, upon the instruction of the production crew.

The Accreditation Card is and remains the property of the Host Broadcaster.

All Cardholders shall respect and be bound by the Code of Conduct.

ACCESS CONTROL TO RESTRICTED AREAS

Within the venue, the Accreditation Card is scanned upon arrival and departure of the premises, and/or visually checked by designated security staff to ensure that accredited individuals' access is limited to the areas to which they are entitled. The Accreditation Card is not valid as a ticket to the Show(s) or the (dress) rehearsals, unless specifically stated otherwise.

CATEGORIES AND PERMITTED ACCESS

Accreditation to the Eurovision Song Contest is divided into the categories listed hereafter (the "Categories"). Additional Categories may be introduced at the request of the Host Broadcaster to serve local needs, but only if approved by the EBU. An Accreditation Card confers on cardholders the right to access specific

areas of the premises needed to perform their official function.

Access to specific areas of the premises is determined by the Category and the respective entitlements. Access to (a) particular area(s) may change during the course of the Event, without prior notice, at the discretion of the EBU and/or of the Host Broadcaster, for production, logistical or security reasons. The EBU is in charge of the implementation and accreditation process and may increase or decrease the quotas with respect any Category at any time, including during the Event weeks.

The Category is clearly indicated on the Accreditation Card and to improve visibility, has a designated colour (which may vary at each Event, in line with the theme artwork). Access is only permitted with a valid Accreditation Card. Here you can find a list of the Delegation Accreditation categories available.

WHAT ACCESS FOR PRESS? (CATEGORY P)

For bona fide representatives of the media outlets, such as journalists, photographers, camera and sound crews, bloggers and vloggers;

Media outlets which have a broad reach within society on various channels (TV, radio, online and print)

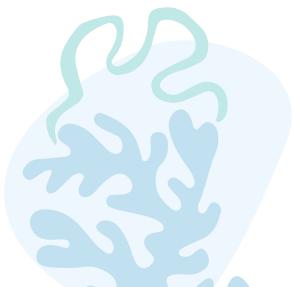
WHAT ACCESS FOR FANS? (CATEGORY F)

For fans of artists representing a Participating Country in the Eurovision Song Contest, or fans of the Eurovision Song Contest itself, International Fan Community Outlets

Access Area	
Press Working Area (zone based with specifically dedicated working areas)	●
Press Conference Area	●
Front-of-stage Press Area	●
First Dress Rehearsal of each Show	●
Euro Club	●
Opening Red Carpet Press Area	●

Access Area	
Fan Lounge (separate from the press centre)	●
Press Working Area	
Press Conference Area*	●
Front-of-stage Press Area	●
First Dress Rehearsal of each Show	●
EuroClub	●
Opening Red Carpet Press Area	●

* Only for the first round of press conferences and/or meet-and-greets



THE VENUE

30



ALTICE ARENA

The Altice Arena was built for the EXPO '98 in Lisbon. Back then it was called Utopia Pavilion and housed the show "Oceans and Utopias". It was designed by Portuguese architect Regino Cruz, author of several government and office buildings in Brazil and Portugal, in association with Skidmore, Owings & Merrill (SOM). SOM has been awarded the first prize in the contests for the Olympic stadiums of Manchester and Berlin, and is also a co-designer of the Vasco da Gama Tower, located at the northern end of Parques das Nações.

The shape of the arena is reminiscent of a horseshoe crab. Such a unique shape demanded out-of-the box thinking for its underpinnings, both for structural and symbolic reasons. The roof, for example, sits atop a wooden grid, designed in the shape of a carrack. Being part of a World Expo celebrating the world's oceans and 15th-century Portuguese discoveries, wood was considered more fitting than either concrete or steel.

The main goals of the design were to minimize the visual impact generated from such a big structure, rationalize energy use and simplify the flow of spectators in and out of the building.

The venue, with a capacity of 20 thousand people, is the greatest in Portugal. For the last twenty years, hosted shows of Adele, Anastacia, Andrea Bocelli, Ariana Grande, Backstreet Boys, Bob Dylan, Britney Spears, Bruno Mars, Bryan Adams, Caetano Veloso, Carlos Santana, Charles Aznavour, Coldplay, Elton John, Enrique Iglesias, Eric Clapton, Eros Ramazzotti, George Michael, GNR, Guns N'Roses, Jennifer Lopez, José Carreras, Julio Iglesias, Justin Bieber, Lady Gaga, Leonard Cohen, Limp Bizkit, Madonna, Metallica, Miley Cyrus, Placido Domingo, Rammstein, Ricky Martin, Rihanna, Robbie Williams, Roberto Carlos, Roger Waters, Shakira, The Who, Xutos e Pontapés, among many others artists from around the world.



PAVILHÃO DE PORTUGAL

Next to Altice Arena, in Parque das Nações, the Pavilhão de Portugal is a unique building designed by architect Siza Vieira. Constructed for the 1998 World Expo, its structure is considered an engineering masterpiece. The Pavilhão de Portugal is one of the major milestones in contemporary Portuguese architecture.

Created to represent the country in the 1998 World Expo which regenerated the Parque das Nações area, the Pavilhão de Portugal is designed to represent a sheet of paper resting on two bricks. The huge concrete roof, weighing 1,400 tonnes, is an award-winning masterpiece of engineering.

When you approach the Pavilhão, home to the Press Centre of the 2018 Eurovision Song Contest, you'll be impressed by the pure beauty and strength this building conveys when seen from afar – and the way it envelops you as you approach. Now

belonging to the University of Lisbon, this remarkable building will become one of Lisbon's major cultural hubs.

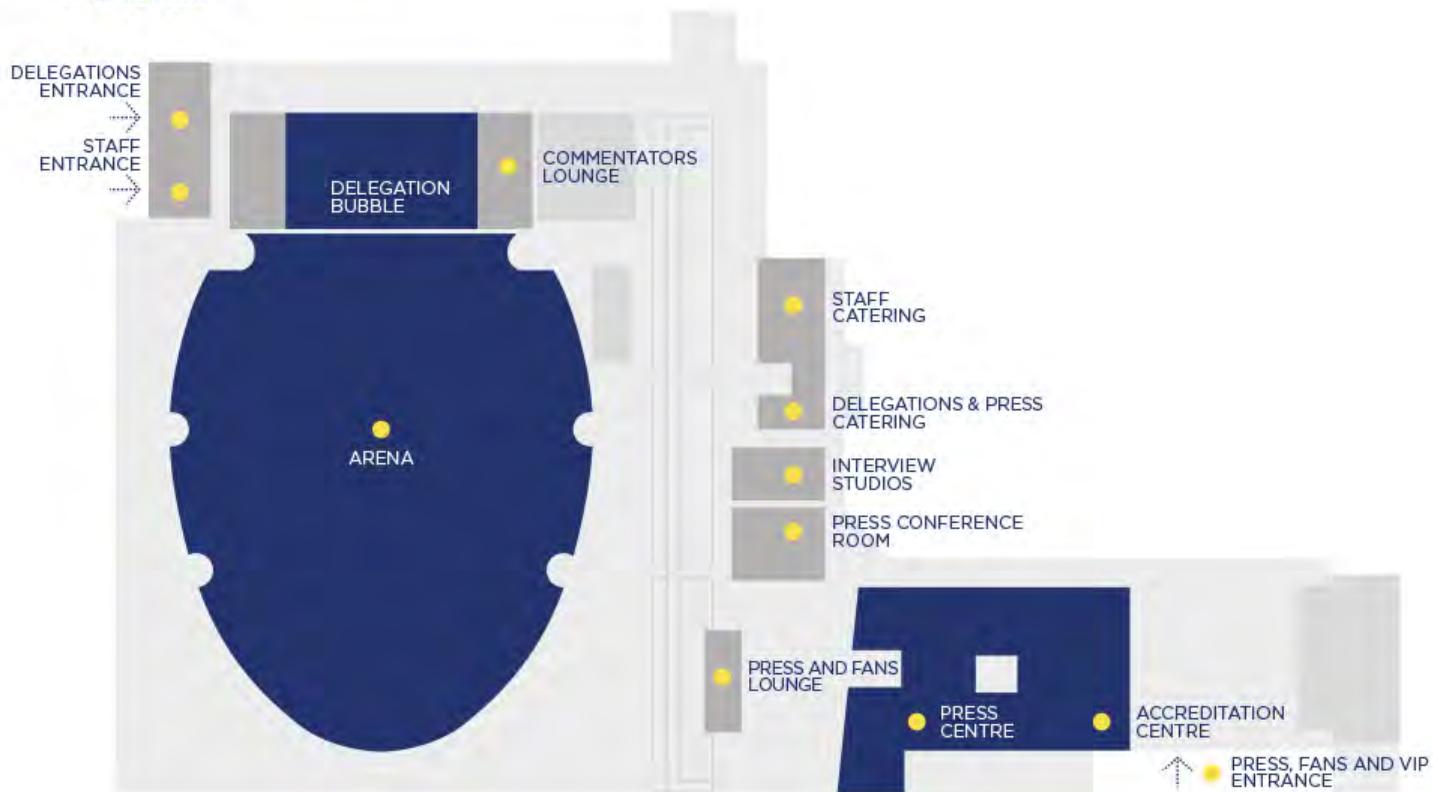
In 1998, the building won the prestigious Valmor Award and Municipal de Arquitectura Award.

Siza Vieira won the Pritzker Architecture Prize in 1992.

EUROVISION SONG CONTEST

LISBOA | LISBON 2018

THE VENUE



PRESS CENTRE

33

THE PRESS TEAM



Marina Ramos
(Communication and
Marketing Manager)



Ana Loureiro (Head of Press)



Sandra Varatojo (Luggage Lost & Found Coordinator), Filipa
Dias (Pigeon Holes Coordinator), Renata Curado (Press Centre
Manager), Eva Mota (Info Desk Coordinator)

PRESS CENTRE MANAGER:

Renata Curado

Phone: + 351 915 684 787

E-mail: renata.curado@eurovision.rtp.pt

HEADS OF PRESS

Armenia

Mr David Tserunyan
eurovisionpress@armtv.com
+37494403838

Australia

Ms Nikita Jacka
nikita.jacka@sbs.com.au
+61 425 171 192

Austria

Mr Roman Horacek
roman.horacek@orf.at
+43 664 8178063

Azerbaijan

Mr Azad Ibrahimov
ibrahimov1804@gmail.com
+99 450 20 70 822

Belgium

Ms Géraldine Merchiers
geraldine@gentlepromotion.be
+32 497 48 25 49

Bulgaria

Mr Vasil Ivanov
vasil@eurovision-bulgaria.tv
+359 88 349 5451

Cyprus	Czech Republic	Denmark
Mr Andreas Vasiliou vasilioua@icloud.com +35796371500	Mr Kryštof Šámal krystof.samal@gmail.com +420773188088	Ms Kristina Z. R. Sindberg kristina@have.dk +45 24860184
Estonia	F.Y.R. Macedonia	Finland
Mr Liam Clark liam.clark@err.ee	Ms Aleksandra Jovanovska sandra.mrtv@gmail.com +38970363004	Ms Heli Vartiainen heli.vartiainen@yle.fi +358 400 601295
France	Germany	Greece
Ms Nathalie Rouanet Nathalie.Rouanet@francetv.fr +33 6 07 49 1111	Ms Iris Bents i.bents@ndr.de +491754357106	Ms Georgia Karagianni zetakaragianni@yahoo.com +306932111272
Hungary	Iceland	Ireland
Mr Simon Mudri-Molnár mudri.simon@mtva.hu +36203808156	Mr David Luther Sigurdsson david@sahara.is +354 8940477	Ms Rayna Connery rayna.connery@ rte.ie +35387 9862902

Israel	Italy	Latvia
Mr Amnon Szpektor Amnon@blenderpr.co.il +972-54-535-4577	Ms Sonia Magagnini sonia.magagnini@rai.it	Ms Liga Andzane andzane@gmail.com +371 29386218
Lithuania	Malta	Moldova
Ms Virginija Buneviciute virginija.buneviciute@lrt.lt +37068691963	Ms Rodianne Caligari rcaligari@pbs.com.mt +356 79632236	Mr Ivan Luca pr@doredos.com +37369926989
Montenegro	Norway	Poland
Mr Ivan Maksimovic ivan.maksimovic@rtcg.org +38 269 155 672	Ms Camilla Sand camilla.sand@nrk.no +4790069807	Mr Krzysztof Bieńko krzysztof.bienko@tvp.pl +48506349984
Portugal	Romania	Russia
Ms Sónia Pinto nina.scmp@hotmail.com +351 964 506 834	Ms Nicoleta Gavrila nicoletatvr@gmail.com +40724247454	Mr Vladimir Smirnov smirnov@dos.ltv.ru +7 903 560 0405

San Marino Mr Ersin Parlak eersinparlak@gmail.com +90 542 680 14 12	Serbia Ms Duška Vučinić Lučić duska.vucinic@rts.rs +381 64 861 2398	Slovenia Ms Marusa Kobal marusa.kobal@rtvslo.si +38651691287
Spain Ms Alicia León alicia.león@rtve.es +34 630 988135	Sweden Ms Annika Enmalm annika.enmalm@svt.se +46737127480	Switzerland Ms Eva Wismer eva.wismer@srf.ch +41 79 54 06332
The Netherlands Ms Famke Kroese famke.kroese@avrotros.nl +31681284074	United Kingdom Ms Lizzi Morton elizabeth.morton@bbc.co.uk +44 7736123289	

EUROVISION SONG CONTEST
LISBOA | LISBON 2018
PRESS CENTRE



INFODESK AND PIGEON HOLES

The Media Information and Service desk will be located inside the Press Centre area. Press Officers will man the desk to help all accredited reporters, photographers and fans with information requests, and related enquiries.

Pigeon Holes for reporters will be located close to the Information and Service Desk. TURISMO DE PORTUGAL kiosk is located in this area to give media and fans information about the country, the food, the best places to visit, transports and all information you'll need during your stay in Lisbon.

The working area in the Press Centre will have room for 750 workstations.

All workstations will have high speed internet connection, via WiFi. Some of the workstations will also have hard wired Internet connection.

The working area will be equipped with monitors for accredited media to follow rehearsals, press conferences and the live shows.

In the Press Centre there will also be a printing and copy station.

PRESS CONFERENCE ROOM

The Press Conference Room has room for 500 people.

Camera crews and radio journalists will have access to a sound press box located on the press camera podium. Power points will also be provided at the press camera podium. It is of the utmost importance that you provide your own power adaptor.

The Press Conference Room will be used for the optional Meet & Greets for all artists' Press Conferences after the 2nd rehearsal and for the Welcome and the Hosts Press Conferences.

During the final week there will be Press Conferences after the two Semi Finals and the Winners Press Conference after the Grand Final.

Each press conference will include a photo opportunity.

PRESS CONFERENCE TEAM



Rui Filipe Oliveira (Press Conference TV Producer), Ana Neves (Press Conference Coordinator), Pedro Penim (Moderator), Pedro Granger (Moderator)

Press Conference Coordinator

Ana Neves

E-mail: ana.neves@eurovision.rtp.pt

Press Conference Moderators

Pedro Granger

Pedro Penim

INTERVIEW ROOMS

Close to the Conference Room, five rooms equipped with chairs, logo backdrops, power outlets and proper lighting for conducting one-on-one interviews can be found, plus one photo studio.

All accredited media, Heads of Delegation and Heads of Press are welcome to book these Interview Rooms on a first come, first-served basis, for a 15 minute period. Bookings are made at the Information and Service Desk. For bookings, please contact pedro.aparicio@eurovision.rtp.pt.

RADIO STUDIOS

There will be three fully-equipped Radio Studios available for hire on a per-hour basis in the Press Working Area. These studios will be equipped with audio facilities and ISDN-line and internet. Radio studio time slots are available on request.

Please contact bookings@eurovision.net.

FACILITIES AT THE VENUE

EUROVISION Special Events and EURORADIO in close cooperation with Host RTP will offer the following facilities at the Altice Arena and the Press Centre from May 5 until the last feed on May 12:

- Exclusive Interior Stand up position for Live programme inserts with a view of the stage. Restrictions may apply to non rights holders. Accreditation required.
- Stand up position for Live programme inserts with a view of the press centre. Accessible with P Press accreditation.
- Ad hoc live stand ups with IP solution connected to the Eurovision Network (blue carpet ceremony, Fan zones)
- Exterior Stand up position for Live programme inserts with a view of the Marina through IP solution
- Multi format Playout

Workspaces are NOT being offered. Shared space available at the press centre on a first come first served basis,

- Possibility to record HB signal during semis and final for rights holders only
- Connectivity to the Eurovision Global Network

Do contact us with your tailored and special radio and TV requests and we will do everything to make them happen

- Daily News Packages provided by EBU EVN/World Feed crews
- EURORADIO interview rooms and radio connectivity from inside the press centre from May 6-12

For booking and information about Stand-up Positions, please contact bookings@eurovision.net

LAN/WIFI

Internet connection via LAN and Wi-Fi will be available in the Press Centre.

LUGGAGE ROOM

There will be a Luggage Storage room where photographers, reporters and fans can store belongings for shorter periods on a first-come first-served basis. The Luggage Room is located on the ground floor of the Press Area. Near the Luggage Storage Room, a Lost & Found luggage desk is available.

PRESS & FANS LOUNGE

The Press & Fans Lounge is located near Pavilhão de Portugal.

This is where accredited fans can gather and make predictions for the semi-finals and the final.

There will be a cafeteria and a resting area.

CAFETERIA & RESTAURANT

Near the Press Centre there will be a relaxing lounge, with a Cafeteria where accredited media and fans can buy snacks and beverages.

Close to the venue, the restaurant La Rúcula has several options for lunch, dinner or supper for delegations, accredited media and accredited fans. The restaurant offers a complete menu for €13.10

Schedule of the restaurant

12:00-15:00

19:00-23:00

SECURITY AND MEDICAL AREA

National Emergency Telephone Number: 112
ESC 2018 POLICE STATION + 351 213 421 623

There is a dedicated medical area located in the Press Centre.

MEDICAL ASSISTANCE

Hospital da Luz is our partner in medical care assistance.

In the case of medical emergency or medical care (medical exams, doctor's appointments, any kind of illness), they have dedicated and personalized contacts where you can get all the information you need by calling one of the numbers below:

Monica Firme
mcfirme@hospitaldaluz.pt
+ 351 964 312 279

Ana Filipa Rodrigues

afrodrigues@hospitaldaluz.pt
+ 351 964 312 485

Payment for this service is the patient's responsibility.

TOLANA 2018 - EUROVISION PRESS APP

This App will provide the most current information you will need during the Eurovision Song Contest: transport, the Press Centre, schedules, catering, the city of Lisbon. The App is called "Tolana 2018" and is currently available to download at the App store.

The password will be delivered to you at the accreditation centre.

PRESS RIGHTS

1. PREAMBLE

The Eurovision Song Contest (the "ESC") is an international coproduction by broadcasting organisations having the status of Members of the European Broadcasting Union (the "EBU") and which is carried out under the auspices of the EBU as part of the television programme exchange known as Eurovision.

These ESC Access Rules (the "Rules") apply to the use of audio-visual images and audio sounds of the **2018 ESC Shows, the Jury Rehearsals and the Ancillary Material** – as defined in Section 7 of these Rules – (the "ESC Material") by Non-Rights Holders.

The 2018 ESC (including all ESC Material) is subject to and protected by copyright and related rights.

Any transmission or filming outside the scope of these Rules by Non-Rights Holders must be authorised by the EBU.

The Broadcast, transmission or making available On-Demand of the ESC Material, in part or in whole, is strictly and exclusively reserved to the Rights Holders. Additionally, no live access to the ESC Material shall be granted to Non Rights-Holders.

Except as foreseen under these Rules, non-Rights Holder shall not be allowed to Broadcast and/or make available and/or otherwise exploit, on a live, delayed or On-Demand basis, via any transmission methods the ESC Material, in whole or in part, even if no Rights Holder has been granted rights in the Non-Rights Holder's territory.

Insofar as news reporting is concerned, these Rules are subject to applicable national laws and regulations on news access practices.

In specific cases, the EBU may agree with the Participating Broadcasters in their particular territories to issue supplemental news access rules for such territories, which shall supersede these Rules.

Terms capitalised hereunder shall have the meaning set out in the Definitions listed under Section 7 hereafter.

2. NON-RIGHTS HOLDERS ESC ACCESS RULES

Any use of ESC Materials is subject to the following:

2.1 AUDIOVISUAL ACCESS RULES

Non-Rights Holders may use on a free of charge basis (except for technical costs, if any, and for the usual rights payments to national music collecting societies) materials from each Show, (or, if requested, from each Jury Rehearsal) as follows:

2.1.1 Non-Rights Holders which are EVN Members may use a total of three (3) minutes of each of the Shows and of the Jury Rehearsals strictly in the news context in general current affairs bulletins which are to be Broadcast on a linear basis within forty-eight (48) hours of the Semi-Finals and the Final respectively.

2.1.2 Non-Rights Holders which are not EVN Members may use a total of two (2) minutes of each of the Shows and of the Jury Rehearsals in News Bulletins which are to be Broadcast on a linear basis within twenty-four (24) hours of the Semi-Finals and the Final respectively.

In addition, the following conditions shall be respected:

a) No stand-alone use can be made;

- b) No song must be used in its entirety and no more than ten (10) seconds of each song may be used;
- c) The mention “COURTESY OF RTP AND EBU” shall be included as an on-screen credit for the whole duration of the material used;
- d) Use of material is subject music rights clearance as described under Section 5 f) below;
- e) If the News Bulletin or the general current affairs bulletins in which material is included are made available on Websites on an On-Demand basis, the bulletins in question can remain posted for a reasonable duration after the Final (one month maximum).
- f) Use of the Shows with national commentaries can be used only with the written permission of the relevant Rights

Holder in the particular country and in accordance with these Access Rules.

2.2 RADIO ACCESS RULES

Non-Rights Holder radio stations may use the audio track of the Shows and the Jury Rehearsals in their News Bulletins in their respective territories subject to the following conditions:

- a) Non-Rights Holders shall not Broadcast or include their own commentary or similar coverage of any Show or Jury Rehearsals, whether on a live or delayed basis, or any other material obtained while inside the Venue, including interviews,
- b) Commentaries of the ESC events taped from the television coverage of the Rights Holder in the particular territory can only be used with the express written permission of the Rights Holder.

c) All other conditions listed in Section 2.1 above apply mutatis mutandis to this Section 2.2.

2.3 ANCILLARY MATERIAL

The use of the Press Conference Material and of the Opening Ceremony Material is unrestricted.

Non-Rights Holders must give an on-screen credit to read as follows “COURTESY OF RTP AND EBU” for the whole duration of the use of the Ancillary Material.

3. DELIVERY

In order to enable Non-Rights Holders to use ESC Material in accordance with these Rules, the EBU shall make available the ESC Material via the EBU WORLD FEED.

4. FILMING RIGHTS

Accredited Press (P passes) and Fans (F passes)

The possibilities for accredited press and fans to film at the Venue and to use the content filmed by them ("Rehearsal Content") are as follows:

4.1 FILMING AT THE VENUE

- a) First Delegation Rehearsals: No filming is allowed. These are closed rehearsals, and therefore no press or fan access is permitted.
- b) Second Delegation Rehearsal days: Subject to Section 4.2 below, open to accredited press and fans with the opportunity to film these rehearsals only within designated areas. Accredited press and fans are entitled to use Rehearsal Content filmed during these rehearsals on social media platforms as follows:

- **accredited media which are EVN**

Members shall be permitted to use up

to three (3) minutes from the Rehearsal Content filmed during the whole day of the rehearsal until 14 May 2018 (inclusive);

- **accredited media which are not EVN**
Members shall be permitted to use up to two (2) minutes from the Rehearsal Content filmed during the whole day of the rehearsal until 13 May 2018 (inclusive).

It is not allowed to (i) live stream Rehearsal Content from the Venue, (ii) make available full individual performances rehearsed during the Second Delegation Rehearsal days and (iii) make available the days of rehearsals in full.

- c) **First Dress Rehearsals:** Subject to Section 4.2 below, open to accredited press and fans with the opportunity to film these rehearsals only within designated areas. Live streaming is not

allowed. Accredited press and fans are entitled to use Rehearsal Content filmed during the First Dress Rehearsals on social media platforms as follows:

- **accredited media which are EVN**
Members shall be permitted to use up to three (3) minutes from each Dress Rehearsal within 48 hours of the Show concerned by the Rehearsal;
- **accredited media which are not EVN**
Members shall be permitted to use up to two (2) minutes from each Dress Rehearsal within 24 hours of the Show concerned by the Rehearsal.

- d) **Second (jury) and Third Dress**

Rehearsals: No filming is allowed. These are closed rehearsals, and therefore no press or fan access is permitted. For the use of material from the second dress rehearsals, please refer to Section 2.1 of these Rules.

e) Live Shows: No filming is allowed. For the use of materials from the Shows, please refer to Section 2.1 of these Rules.

4.2 SPECIFIC CONDITIONS FOR FILMING

Filming at the venue is subject to the following conditions:

- a) Screens and security are not allowed to be filmed at any time;
- b) Making available of Rehearsal Content on social media platforms is restricted and authorised use is mentioned under Section 4.1 b) and c) above. No rehearsal (day) shall be made available in its entirety
- c) Press and fans filming and uploading content need to have cleared their own music rights with the relevant music collecting societies (see Section 5 f);

- d) Press and fans filming and uploading Rehearsal Content do so with the understanding that they shall respect the artistic image of the contestants and their personality rights. Should there be any Rehearsal Content content which is deemed discriminatory, harmful or damaging, the press or fan member shall remove the Content in question upon the EBU's request;
- e) The number of crew should be kept to a minimum;
- f) Use of wireless equipment in the Venue (including the arena and the press centre) is strictly forbidden;
- g) The provisions of the Code of Conduct;
- h) In case of non-compliance with the above provisions, accreditation rights may be withdrawn.

5. GENERAL UNDERTAKINGS

- a) ESC Material and/or Rehearsal Content shall be used and filmed only in strict accordance with these Rules;
- b) ESC Material and Rehearsal Content shall not be exploited, distributed, shared, made available or provided to any third party, except for Non-Rights Holders international News Agencies, which may make the ESC Material available to their regular customers, in accordance with their standard distribution procedures and the present Rules, with the prior written consent of the EBU;
- c) No advertising or other message or promotion (including any broadcast sponsorship) shall be placed before, during or after the broadcast of ESC Material or Rehearsal Content, in such a manner as to imply an association or

connection between any third party, or any third party's product or service, and the ESC, the EBU or the Participating Broadcasters;

- d) Availability of ESC Material or Rehearsal Content shall not be advertised, marketed or promoted on websites or on any other platform controlled by the Non-Rights Holders;
- e) The ESC or EBU trademarks shall not be used so as to suggest an endorsement and/or a partnership with the EBU and/or the ESC;
- f) Non Rights holders and accredited press or fans using ESC Material and/or Rehearsal Content (hereafter "They") represent to the EBU that, in respect of rights in all musical works and sound recordings which are used in the ESC Material and/or the Rehearsal

Content, They have appropriate licence agreements or arrangements with, and be liable for and pay all fees due to, the appropriate music collecting societies, organizations or similar bodies to enable them to exercise the use authorised by these Rules. For the avoidance of doubt, They shall have for sole liability to clear those rights as are normally controlled by a performing rights collective administration society, or similar performing rights music collecting societies. By using ESC Material/ Rehearsal Content, They acknowledge and agree that They shall hold the EBU, the Host Broadcaster, the Rights Holders harmless and fully indemnified against any claim arising out from any use made in breach of the present Rules and shall defend, indemnify and hold harmless all the Rights Holders, the EBU and the Host Broadcaster) from

and against and loss, damages, costs and expenses arising out such claims.

6. APPLICABLE LAW

The present Rules are submitted to Swiss Law.

7. DEFINITIONS

Ancillary Materials shall mean the Press Conference Material and the Opening Ceremony Material.

Broadcast shall mean the distribution or transmission of audio and/or audio-visual programmes for reception on a television receiver, computer monitor, mobile device, radio or other devices now known or hereafter devised.

ESC shall mean the Eurovision Song Contest

Rehearsal Content shall mean the content filmed by authorised accredited press and fans (respectively P passes and F passes) in accordance with the rules hereunder.

ESC Material shall mean the Shows, the Jury Rehearsals and the Ancillary Materials.

EVN Members shall mean those broadcasters which are Members of the EBU and which participate in, the Eurovision News Exchange (EVN/EVS).

Host Broadcaster shall mean the EBU Member entrusted with the organisation and production of the ESC, which for 2018 shall be RTP (RADIO E TELEVISAO DE PORTUGAL).

Internet means the on-line global communications matrix which interconnects, using TCP/IP protocol and/or related protocols, individual computers and/or computer networks.

Jury Rehearsals shall mean the second dress rehearsals due to take place on the evenings preceding each live Show and during which the national juries shall vote.

News Agencies shall mean media organisation whose primary business or only business is the reporting and syndicating of news worldwide and which are members of the Eurovision News Exchange.

News Bulletins shall mean daily regularly-scheduled general news programmes in which the main feature of such programme is news.

Non-Rights Holders shall mean any broadcaster and/or any Internet Operator (including for the avoidance of doubt any EVN Member which is not a Rights Holder or News Agencies) which do not hold any audiovisual media rights in the ESC.

On-Demand shall mean the set-up whereby individual users may choose the time and the place of reception through access to the signal of their choice made available for that purpose on an electronic database.

Opening Ceremony Material shall mean the recording and filming of the arrival of the artists and delegations on the Opening Ceremony of the ESC which is due to be held on the Sunday evening.

Participating Broadcasters shall mean the EBU Members participating actively in the ESC (i.e. those broadcasters entering a contestant in the ESC).

Press Conference Material shall mean any interviews/interventions filmed and recorded during the press conferences.

Radio shall mean a linear audio only transmission service on any type of radio system by any technical means (including transmission or re-transmission by satellite, wire, fibre or cable systems or any other system of telecommunication).

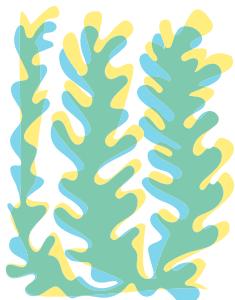
Rights Holders shall mean those broadcasters which have been granted a licence to broadcast the ESC Shows by the EBU or authorised to broadcast the ESC Material by the EBU (including the Participating Broadcasters).

Shows shall mean the live signal of the Semi Finals 1 and 2 as well as of the Final which shall be held, produced and transmitted respectively on 8, 10 and 12 May 2018 in Portugal, at Lisbon.

Television shall mean the Broadcast of a linear audiovisual programming for simultaneous reception by the public, in private or public places, by any technical means in whatever technical standard for reception and display on any type of device, irrespective of the mode of financing of the service (such as free of charge or against payment). Notwithstanding the foregoing and for the avoidance of doubt, Television shall specifically exclude, without limitation, Internet, video downloading, video streaming, computer network exhibition, Mobile Platform exhibition, home video, future media and Radio.

Venue shall mean all the premises of the venue where the ESC will be held.

Websites shall mean fully owned websites or websites under the editorial control of the Non-Right Holder.



COMMENTATORS

The Commentary positions are located in Stage Left Upper Tier.

Each commentary position will be equipped with a Riedel CCP-1116 commentary control panel, like the one you can see opposite, as well as a desk, two monitors and wifi. You can find standard booths, which can accommodate a maximum of two people (two commentators, two commentary assistants or a combination of both), and extended booths, for a maximum of two people.

Additional panels for commentator or assistants can be provided on request as well as other equipment. One commentary line and one coordination line are included in each position. The dial in from the MCR is possible either through SIP (Internet) or ISDN. Please note that ISDN only supports the audio codecs G.711 and G.722. SIP Protocol can also offer higher audio quality.

Standard booths and extended booths are available.

To facilitate the commentator's work on site, SCRN developed a Commentator Communications Tool, which is an online tool called Slack, that provides commentators with:

- last-minute script or running order changes;
- running order changes during the show;
- information about unforeseen events;
- Semi-Final results near the end of the Grand Final.

We kindly urge commentators to have the Slack application running during each live show and the dress rehearsals, if they are present in their commentary booth.

Nearby, you will find the Commentators' Lounge, where the Commentators' pigeon holes are located, as well as a working area and a break area. This is also the place where Commentator Briefings will take place.

Commentator briefings are mandatory.
If a commentator cannot be present,
the Head of Delegation must attend.

Commentators Liaison Officer:

Ivor Lyttle
Phone: +49 170 555 22 38
E-mail: ivor.lyttle@eurovision.rtp.pt

Commentators Manager: João Paulo Silva
Phone: +351 914 552 275
E-mail: joao.silva@eurovision.rtp.pt

Briefing schedule

May 7th - Main Briefing and Semi-Final 1
-12:00
May 9th - Semi-Final 2 Briefing - 12:00
May 11th - Grand Final Briefing - 11:00

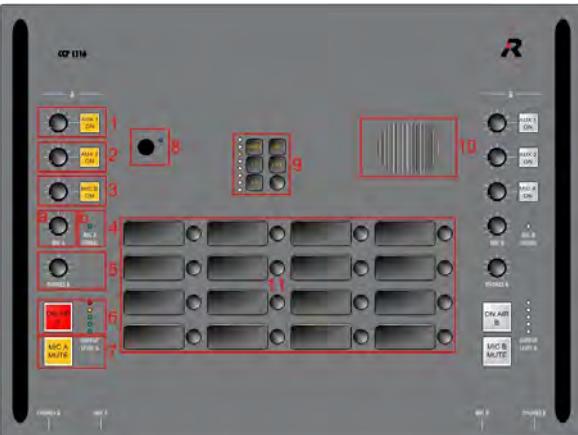
The Commentator Briefings will take place
in the Commentators Lounge and will be
held by:

ESC Executive Supervisor: Jon Ola Sand

Show Producer: Carla Bugalho

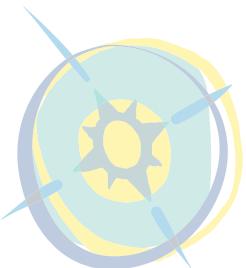
Contest Producer: Christer Björkman

Head of Production: Ola Melzig/Tobias
Åberg



Nr.	Function	Description
1	AUX 1 ON	Activating the button: Mixes analog input „AUX 1“ from the rear side to the Headphones (depending of the dip-settings on the rear side to the left-, right- or both ears). The button will light up in yellow. With the Levelmeter you can adjust the listen level.
2	AUX 2 ON	Activating the button: Mixes analog input „AUX 2“ from the rear side to the Headphones (depending of the dip-settings on the rear side to the left-, right- or both ears). The button will light up in yellow. With the Levelmeter you can adjust the listen level.
3	MIC B ON	Activating the button: Mixes the MIC B from 2nd commentator to the Headphones (depending of the dip-settings on the rear side to the left-, right- or both ears). The button will light up in yellow. With the Levelmeter you can adjust the listen level.

Nr.	Function	Description
4a	MIC A	Sidetone: Mixes the "MIC A" signal to the Headphones A (depending of the dipsettings on the rear side to the left-, right- or both ears). With the Dip switch "Always" you can choose to activate the Sidetone always or only when ON AIR is pressed
4b	MIC A Signal LED	Indicates green, as soon a signal from MIC A is coming into the CCP-1116. LEDcolor changes to orange, when the signal is clipping
5	PHONES A	Adjust the outgoing volume to Phones A
6	ON AIR A (Latching)	Activates the "ON AIR" function. When activated, the Button light up red. The "MIC A" is sent to the analog outputs "AIR A OUT" and "AIR A+B OUT". Also GPI IN 1 is internally activated and can be used within the Artist configuration. The Level meter is showing the ON AIR Mic level with green and orange LEDs
7	MIC A MUTE (Momentary)	Mute the "MIC A" input. When activated the button light up yellow. If "ON AIR" is activated, also this button changes color to yellow. The "MIC MUTE" buttons can also be activated via GPO 1 (A) and 2 (B) within the Artist configuration
8	Intercom Mic	Connector for standard Artist microphones. Normally not used for commentary mode, only when the CCP-1116 is used as ordinary Intercom panel.
9	Function keys	Standard Artist panel function keys (Shift, HS, OPT, F1, F2) + Master Volume. ATTENTION: The Master Volume is not influencing the volume of Phones A or B
10	Speaker	Panel speaker. Normally not used for commentary mode, only when the CCP1116 is used as ordinary Intercom panel.
11	Intercom OLED keys	Standard keys, to be configured within the Artist configuration



1-7 is identically also for Commentator B

IN-EAR MONITOR REHEARSALS

On your arrival at the Arena, we will have our monitoring team and a dedicated rehearsal room where artists can adjust the sound of their In-Ear Monitoring. The Soundcheck Room equipment will be a clone of the equipment used within the Arena. The purpose is to find the perfect balance of the mix and to provide an unforgettable performance.

All settings made in the Soundcheck Room will be sent to the mixing consoles within the Venue.

Sunday, 29th April 2018**1st Rehearsal Semi Final 1**

Performers are required to wear their full costumes for the 1st rehearsal

Country	Arrival at the Arena - Safety instruction	In-Ear Monitoring Rehearsal	Backstage Area	1st Rehearsal	Viewing Room	Make-up Consultation	Eurovision TV/ Eurovision Social/HB Digital	Press Meet & Greet
	30 min	30 min	15 min	30 min	20 min	20 min	35 min	20 min
1. Azerbaijan	8:40	09:10 - 09:40	9:45	10:00 - 10:30	10:40 - 11:00	11:10 - 11:30	11:40 - 12:15	12:25 - 12:45
2. Iceland	9:20	09:50 - 10:20	10:25	10:40 - 11:10	11:20 - 11:40	11:50 - 12:10	12:25 - 13:00	13:10 - 13:30
3. Albania	10:00	10:30 - 11:00	11:05	11:20 - 11:50	12:00 - 12:20	12:30 - 12:50	13:10 - 13:45	13:55 - 14:15
4. Belgium	10:40	11:10 - 11:40	11:45	12:00 - 12:30	12:40 - 13:00	13:10 - 13:30	13:55 - 14:30	14:40 - 15:00
LUNCH								
5. Czech Rep.	12:20	12:50 - 13:20	13:25	13:40 - 14:10	14:20 - 14:40	14:50 - 15:10	15:20 - 15:55	16:05 - 16:25
6. Lithuania	13:00	13:30 - 14:00	14:05	14:20 - 14:50	15:00 - 15:20	15:30 - 15:50	16:05 - 16:40	16:50 - 17:10
7. Israel	13:40	14:10 - 14:40	14:45	15:00 - 15:30	15:40 - 16:00	16:10 - 16:30	16:50 - 17:25	17:35 - 17:55
BREAK								
8. Belarus	14:40	15:10 - 15:40	15:45	16:00 - 16:30	16:40 - 17:00	17:10 - 17:30	17:40 - 18:15	18:25 - 18:45
9. Estonia	15:20	15:50 - 16:20	16:25	16:40 - 17:10	17:20 - 17:40	17:50 - 18:10	18:25 - 19:00	19:10 - 19:30
10. Bulgaria	16:00	16:30 - 17:00	17:05	17:20 - 17:50	18:00 - 18:20	18:30 - 18:50	19:10 - 19:45	19:55 - 20:15
DINNER								
Host or Opening or Interval Acts // TBA					19:00 - 21:00			
Lighting & Video Programming					21:00 - 00:00			

Monday, 30th April 2018**1st Rehearsal Semi Final 1**

Performers are required to wear their full costumes for the 1st rehearsal

Country	Arrival at the Arena - Safety instruction	In-Ear Monitoring Rehearsal	Backstage Area	1st Rehearsal	Viewing Room	Make-up Consultation	Eurovision TV/ Eurovision Social/ HB Digital	Press Meet & Greet
	30 min	30 min	15 min	30 min	20 min	20 min	35 min	20 min
11. FYR Macedonia	8:40	09:10 - 09:40	9:45	10:00 - 10:30	10:40 - 11:00	11:10 - 11:30	11:40 - 12:15	12:25 - 12:45
12. Croatia	9:20	09:50 - 10:20	10:25	10:40 - 11:10	11:20 - 11:40	11:50 - 12:10	12:25 - 13:00	13:10 - 13:30
13. Austria	10:00	10:30 - 11:00	11:05	11:20 - 11:50	12:00 - 12:20	12:30 - 12:50	13:10 - 13:45	13:55 - 14:15
14. Greece	10:40	11:10 - 11:40	11:45	12:00 - 12:30	12:40 - 13:00	13:10 - 13:30	13:55 - 14:30	14:40 - 15:00
LUNCH				12:30 - 13:30				
15. Finland	12:20	12:50 - 13:20	13:25	13:40 - 14:10	14:20 - 14:40	14:50 - 15:10	15:20 - 15:55	16:05 - 16:25
16. Armenia	13:00	13:30 - 14:00	14:05	14:20 - 14:50	15:00 - 15:20	15:30 - 15:50	16:05 - 16:40	16:50 - 17:10
17. Switzerland	13:40	14:10 - 14:40	14:45	15:00 - 15:30	15:40 - 16:00	16:10 - 16:30	16:50 - 17:25	17:35 - 17:55
BREAK				15:30 - 15:50				
18. Ireland	14:40	15:10 - 15:40	15:45	16:00 - 16:30	16:40 - 17:00	17:10 - 17:30	17:40 - 18:15	18:25 - 18:45
19. Cyprus	15:20	15:50 - 16:20	16:25	16:40 - 17:10	17:20 - 17:40	17:50 - 18:10	18:25 - 18:55	19:10 - 19:30
DINNER				17:10 - 18:10				
Host Voting SF 1 & SF 2 (2nd Reh) // Static Cameras // Without photographers				18:20 - 21:00				
Lighting & Video Programming				21:00 - 00:00				

Tuesday, 1st May 2018**1st Rehearsal Semi Final 2**

Performers are required to wear their full costumes for the 1st rehearsal

Country	Arrival at the Arena - Safety instruction	In-Ear Monitoring Rehearsal	Backstage Area	1st Rehearsal	Viewing Room	Make-up Consultation	Eurovision TV/ Eurovision Social/ HB Digital	Press Meet & Greet
	30 min	30 min	15 min	30 min	20 min	20 min	35 min	20 min
1. Norway	8:40	09:10 - 09:40	9:45	10:00 - 10:30	10:40 - 11:00	11:10 - 11:30	11:40 - 12:15	12:25 - 12:45
2. Romania	9:20	09:50 - 10:20	10:25	10:40 - 11:10	11:20 - 11:40	11:50 - 12:10	12:25 - 13:00	13:10 - 13:30
3. Serbia	10:00	10:30 - 11:00	11:05	11:20 - 11:50	12:00 - 12:20	12:30 - 12:50	13:10 - 13:45	13:55 - 14:15
4. San Marino	10:40	11:10 - 11:40	11:45	12:00 - 12:30	12:40 - 13:00	13:10 - 13:30	13:55 - 14:30	14:40 - 15:00
LUNCH				12:30 - 13:30				
5. Denmark	12:20	12:50 - 13:20	13:25	13:40 - 14:10	14:20 - 14:40	14:50 - 15:10	15:20 - 15:55	16:05 - 16:25
6. Russia	13:00	13:30 - 14:00	14:05	14:20 - 14:50	15:00 - 15:20	15:30 - 15:50	16:05 - 16:40	16:50 - 17:10
7. Moldova	13:40	14:10 - 14:40	14:45	15:00 - 15:30	15:40 - 16:00	16:10 - 16:30	16:50 - 17:25	17:35 - 17:55
BREAK				15:30 - 15:50				
8. The Netherlands	14:40	15:10 - 15:40	15:45	16:00 - 16:30	16:40 - 17:00	17:10 - 17:30	17:40 - 18:15	18:25 - 18:45
9. Australia	15:20	15:50 - 16:20	16:25	16:40 - 17:10	17:20 - 17:40	17:50 - 18:10	18:25 - 19:00	19:10 - 19:30
DINNER				17:10 - 18:10				
"Opening GF + Flagparade with Stand Ins (2nd Reh) + Host (Recording to be sent to the delegations on the 10th May)				18:10 - 21:00				
Lighting & Video Programming				21:00 - 00:00				

Wednesday, 2nd May 2018**1st Rehearsal Semi Final 2**

Performers are required to wear their full costumes for the 1st rehearsal

Country	Arrival at the Arena - Safety instruction	In-Ear Monitoring Rehearsal	Backstage Area	1st Rehearsal	Viewing Room	Make-up Consultation	Eurovision TV/ Eurovision Social/ HB Digital	Press Meet & Greet
	30 min	30 min	15 min	30 min	20 min	20 min	35 min	20 min
10. Georgia	8:40	09:10 - 09:40	9:45	10:00 - 10:30	10:40 - 11:00	11:10 - 11:30	11:40 - 12:15	12:25 - 12:45
11. Poland	9:20	09:50 - 10:20	10:25	10:40 - 11:10	11:20 - 11:40	11:50 - 12:10	12:25 - 13:00	13:10 - 13:30
12. Malta	10:00	10:30 - 11:00	11:05	11:20 - 11:50	12:00 - 12:20	12:30 - 12:50	13:10 - 13:45	13:55 - 14:15
13. Hungary	10:40	11:10 - 11:40	11:45	12:00 - 12:30	12:40 - 13:00	13:10 - 13:30	13:55 - 14:30	14:40 - 15:00
LUNCH		12:30 - 13:30						
14. Latvia	12:20	12:50 - 13:20	13:25	13:40 - 14:10	14:20 - 14:40	14:50 - 15:10	15:20 - 15:55	16:05 - 16:25
15. Sweden	13:00	13:30 - 14:00	14:05	14:20 - 14:50	15:00 - 15:20	15:30 - 15:50	16:05 - 16:40	16:50 - 17:10
16. Montenegro	13:40	14:10 - 14:40	14:45	15:00 - 15:30	15:40 - 16:00	16:10 - 16:30	16:50 - 17:25	17:35 - 17:55
BREAK		15:30 - 15:50						
17. Slovenia	14:40	15:10 - 15:40	15:45	16:00 - 16:30	16:40 - 17:00	17:10 - 17:30	17:40 - 18:15	18:25 - 18:45
18. Ukraine	15:20	15:50 - 16:20	16:25	16:40 - 17:10	17:20 - 17:40	17:50 - 18:10	18:25 - 19:00	19:10 - 19:30
DINNER		17:10 - 18:10						
Winner's walk + Prize Ceremony with Stand In				18:10 - 21:00				
Lighting & Video Programming				21:00 - 00:00				

Thursday, 3rd May 2018**2nd Rehearsal Semi Final 1**

Performers are required to wear their full costumes for the 2nd rehearsal

Country	Arrival at the Arena	Backstage Area	2nd Rehearsal	Viewing room	Press Conference
	45 min	15 min	20 min	20 min	20 min
1. Azerbaijan	9:00	9:45	10:00 - 10:20	10:30 - 10:50	11:05 - 11:25
2. Iceland	9:25	10:10	10:25 - 10:45	10:55 - 11:15	11:30 - 11:50
3. Albania	9:50	10:35	10:50 - 11:10	11:20 - 11:40	11:55 - 12:15
4. Belgium	10:15	11:00	11:15 - 11:35	11:45 - 12:05	12:20 - 12:40
5. Czech Rep.	10:40	11:25	11:40 - 12:00	12:10 - 12:30	12:45 - 13:05
LUNCH			12:00 - 13:00		
6. Lithuania	12:05	12:50	13:05 - 13:25	13:35 - 13:55	14:10 - 14:30
7. Israel	12:30	13:15	13:30 - 13:50	14:00 - 14:20	14:35 - 14:55
8. Belarus	12:55	13:40	13:55 - 14:15	14:25 - 14:45	15:00 - 15:20
9. Estonia	13:20	14:05	14:20 - 14:40	14:50 - 15:10	15:25 - 15:45
10. Bulgaria	13:45	14:30	14:45 - 15:05	15:15 - 15:35	15:50 - 16:10
BREAK			15:05 - 15:25		
11. FYR Macedonia	14:30	15:15	15:30 - 15:50	16:00 - 16:20	16:35 - 16:55
12. Croatia	14:55	15:40	15:55 - 16:15	16:25 - 16:45	17:00 - 17:20
13. Austria	15:20	16:05	16:20 - 16:40	16:50 - 17:10	17:25 - 17:45
14. Greece	15:45	16:30	16:45 - 17:05	17:15 - 17:35	17:50 - 18:10
15. Finland	16:10	16:55	17:10 - 17:30	17:40 - 18:00	18:15 - 18:35
DINNER			17:30 - 18:30		
Interval Act 2 (2nd Reh) + Stand IN + Prize Ceremony Positions			18:30 - 21:00		
Lighting & Video Programming			21:00 - 00:00		

Friday, 4th May 2018**2nd Rehearsal Semi Final 1, Semi Final 2**

Performers are required to wear their full costumes for the 2nd rehearsal

Country	Arrival at the Arena	Backstage Area	2nd Rehearsal	Viewing room	Press Conference
	45 min	15 min	20 min	20 min	20 min
16. Armenia	9:00	9:45	10:00 - 10:20	10:30 - 10:50	11:05 - 11:25
17. Switzerland	9:25	10:10	10:25 - 10:45	10:55 - 11:15	11:30 - 11:50
18. Ireland	9:50	10:35	10:50 - 11:10	11:20 - 11:40	11:55 - 12:15
19. Cyprus	10:15	11:00	11:15 - 11:35	11:45 - 12:05	12:20 - 12:40
1. Norway	10:40	11:25	11:40 - 12:00	12:10 - 12:30	12:45 - 13:05
LUNCH					
2. Romania	12:05	12:50	13:05 - 13:25	13:35 - 13:55	14:10 - 14:30
3. Serbia	12:30	13:15	13:30 - 13:50	14:00 - 14:20	14:35 - 14:55
4. San Marino	12:55	13:40	13:55 - 14:15	14:25 - 14:45	15:00 - 15:20
5. Denmark	13:20	14:05	14:20 - 14:40	15:00 - 15:20	15:35 - 15:55
BREAK					
Hosts Press Conference					16:00 - 16:20

(continued over the page)

Friday, 4th May 2018 (...continued)

1st Rehearsal Big Five + Portugal

Performers are required to wear their full costumes for the 1st rehearsal

Country	Arrival at the Arena - Safety instruction	In-Ear Monitoring Rehearsal	Backstage Area	1st Rehearsal	Viewing Room	Make-up Consultation	Eurovision TV/ Eurovision Social/ HB Digital	Press Meet & Greet
	30 min	30 min	15 min	30 min	20 min	20 min	35 min	20 min
Portugal	13:45	14:15 - 14:45	14:50	15:05 - 15:35	15:40 - 16:00	16:10 - 16:30	16:40 - 17:15	17:25 - 17:45
United Kingdom	14:20	14:50 - 15:20	15:25	15:40 - 16:10	16:15 - 16:35	16:45 - 17:05	17:25 - 18:00	18:10 - 18:30
Spain	14:55	15:25 - 15:55	16:00	16:15 - 16:45	16:50 - 17:10	17:20 - 17:40	18:10 - 18:45	18:55 - 19:15
Germany	15:30	16:00 - 16:30	16:35	16:50 - 17:20	17:25 - 17:45	17:55 - 18:15	18:55 - 19:30	19:40 - 20:00
DINNER		17:20 - 18:20						
Italy	17:05	17:35 - 18:05	18:10	18:25 - 18:55	19:00 - 19:20	19:30 - 19:50	20:00 - 20:35	20:45 - 21:05
France	17:40	18:10 - 18:40	18:50	19:00 - 19:30	19:35 - 19:55	20:05 - 20:25	20:45 - 21:20	21:30 - 21:50
Winner's walk with Stand IN + Hosts (2nd Reh.)			19:30 - 20:30					
Lighting & Video Programming			21:00 - 00:00					

Saturday, 5th May 2018**2nd Rehearsal Semi Final 2**

Performers are required to wear their full costumes for the 2nd rehearsal

Country	Arrival at the Arena	Backstage Area	2nd Rehearsal	Viewing room	Press Conference
	45 min	15 min	20 min	20 min	20 min
6. Russia	9:00	9:45	10:00 - 10:20	10:30 - 10:50	11:05 - 11:25
7. Moldova	9:25	10:10	10:25 - 10:45	10:55 - 11:15	11:30 - 11:50
8. The Netherlands	9:50	10:35	10:50 - 11:10	11:20 - 11:40	11:55 - 12:15
9. Australia	10:15	11:00	11:15 - 11:35	11:45 - 12:05	12:20 - 12:40
10. Georgia	10:40	11:25	11:40 - 12:00	12:10 - 12:30	12:45 - 13:05
11. Poland	11:05	11:50	12:05 - 12:25	12:35 - 12:55	13:10 - 13:30
12. Malta	11:30	12:15	12:30 - 12:50	13:00 - 13:20	13:35 - 13:55
LUNCH					
13. Hungary	13:00	13:45	14:00 - 14:20	14:30 - 14:50	15:05 - 15:25
14. Latvia	13:25	14:10	14:25 - 14:45	14:55 - 15:15	15:30 - 15:50
15. Sweden	13:50	14:35	14:50 - 15:10	15:20 - 15:40	15:55 - 16:15
16. Montenegro	14:15	15:00	15:15 - 15:35	15:45 - 16:15	16:20 - 16:40
BREAK					
17. Slovenia	15:00	15:45	16:00 - 16:20	16:30 - 16:50	17:05 - 17:25
18. Ukraine	15:25	16:10	16:25 - 16:45	16:55 - 17:15	17:30 - 17:50
Hosts Positions (2nd Reh.)					
Host Voting Rec. Booth VT					
DINNER					
Host Voting GF (without Photographers)					
Lighting & Video Programming					
21:00 - 00:00					

Sunday, 6th May 2018**2nd Rehearsal Big Five + Portugal**

Performers are required to wear their full costumes for the 2nd rehearsal

Country	Arrival at the Arena	Backstage Area	2nd Rehearsal	Viewing room	Press Conference
	45 min	15 min	20 min	20 min	20 min
Portugal	9:00	9:45	10:00 - 10:20	10:30 - 10:50	11:05 - 11:25
United Kingdom	9:25	10:10	10:25 - 10:45	10:55 - 11:15	11:30 - 11:50
Spain	9:50	10:35	10:50 - 11:10	11:20 - 11:40	11:55 - 12:15
Germany	10:15	11:00	11:15 - 11:35	11:45 - 12:05	12:20 - 12:40
Italy	10:40	11:25	11:40 - 12:00	12:10 - 12:30	12:45 - 13:05
France	11:05	11:50	12:05 - 12:25	12:35 - 12:55	13:10 - 13:30
LUNCH		12:30 - 13:30			
Viewing Camera Crew SF1 & Acts from Spain, United Kingdom + Portugal			16:30 - 18:30		
Lighting & Video Programming			16:30 - 18:30		

Monday, 7th May 2018**Semi Final 1 - Dress Rehearsal 1 & 2**

Viewing Camera Crew SF1 & Acts from Spain, United Kingdom + Portugal	10:00 - 12:00
LUNCH	11:00 - 13:30
Semi Final 1 Dress Rehearsal 1 (incl. 2 Acts from Spain, United Kingdom + Portugal)	14:00 - 16:25
DINNER	18:00 - 19:00
Pre-Show	19:00 - 20:00
Semi Final 1 Dress Rehearsal 2 (incl. 2 Acts from Spain, United Kingdom + Portugal)	20:00 - 22:10
Viewing Production Team	TBA

Wednesday, 9th May 2018**Semi Final 2 - Dress Rehearsal 1 & 2**

Viewing Camera Crew SF2 & Acts from Germany, Italy and France	10:00 - 12:00
LUNCH	11:00 - 13:30
Semi Final 2 Dress Rehearsal 1 (incl. 3 Acts from Germany, Italy and France)	14:00 - 16:25
EBU & RTP Press Conference	17:00 - 17:20
JESC Press Conference	17:30 - 17:50
DINNER	18:00 - 19:00
Pre-Show	19:00 - 20:00
Semi Final 2 Dress Rehearsal 2 (incl. 3 Acts from Germany, Italy and France)	20:00 - 22:10
Viewing Production Team	TBA

Tuesday, 8th May 2018**Semi Final 1 - Dress Rehearsal 3 & Broadcast**

Viewing Camera Crew Dress Rehearsal 2	10:30 - 12:30
LUNCH	11:00 - 13:30
Semi Final 1 Dress Rehearsal 3 (incl. 2 Acts from Spain, United Kingdom + Portugal)	14:00 - 16:10
Viewing Camera Crew Dress Rehearsal 3	16:30 - 18:00
DINNER	18:00 - 19:00
Pre-Show	19:00 - 20:00
Semi Final 1 Broadcast	20:00 - 22:10
Press Conference 10 finalists + Draw for the Grand Final	22:30 - 23:10

Thursday, 10th May 2018**Semi Final 2 - Dress Rehearsal 3 & Broadcast**

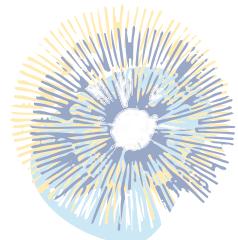
Viewing Camera Crew Dress Rehearsal 2	10:30 - 12:30
LUNCH	11:00 - 13:30
Semi Final 2 Dress Rehearsal 3 (incl. 3 Acts from Germany, Italy and France)	14:00 - 16:10
Viewing Camera Crew Dress Rehearsal 3	16:30 - 18:00
DINNER	17:00 - 19:00
Pre-Show	19:00 - 20:00
Semi Final 2 Broadcast	20:00 - 22:10
Press Conference 10 finalists + Draw for the Grand Final	22:30 - 23:10

Friday, 11th May 2018**Grand Final - Dress Rehearsal 1 & 2**

Opening Grand Final Rehearsal - All Finalists	10:30 - 12:00
LUNCH	11:00 - 12:30
Grand Final Dress Rehearsal 1	13:00 - 16:00
Viewing Camera Crew Dress Rehearsal 1	16:00 - 18:00
Big Five and Portugal - Joint Press Conference	16:20 - 17:00
DINNER	18:00 - 19:00
Pre-Show	19:00 - 20:00
Grand Final Dress Rehearsal 2	20:00 - 23:30
Viewing Production Team	TBA

Saturday, 12th May 2018**Grand Final - Dress Rehearsal 3 & Broadcast**

Viewing Camera Crew Dress Rehearsal 2	09:30 - 10:30
LUNCH	10:30 - 12:00
Grand Final Dress Rehearsal 3	12:30 - 16:15
Viewing Camera Crew Dress Rehearsal 3	16:30 - 18:00
DINNER	18:00 - 19:00
Pre-Show	19:00 - 20:00
Grand Final Broadcast	20:00 - 23:30
Winner Press Conference, Press Center	TBA



THE SHOW

65

THE HOSTS

CATARINA FURTADO



My Lisbon – Bairro Alto and the shining Ballet Dancer

My Lisbon is welcoming and inclusive. She likes every kind of person. She hangs her clothes from the windows for everyone to see, and dresses up with creativity. She feeds us well, with food, wine and unexpected conversations.

My Lisbon dives in the river, travels far away, innovates and always returns to the place where all the art, in a surprising way, has a space and a time.

My Lisbon is the Lisbon of Bairro Alto, still with memories of the smell from the printing presses of all the newspapers that were made there, and the sound of the piano escaping from the high windows of the Conservatório Nacional.

My Lisbon makes the ballet dancer shine more than any other city.

My Lisbon falls asleep and wakes up without anybody noticing and without anybody forgetting her. Ever again.

Catarina

Catarina Furtado was born in Lisbon, on 25th August 1972. Catarina has been working as a TV presenter and actress for many years, and developing many projects related to women's rights. According to a study by Marktest in 2017, Catarina was considered the most credible person in Portugal, being recognized several times as a true inspiration for her work and generosity. Catarina has been a United Nations Population Fund Goodwill Ambassador (UNFPA) since 2000 focussing her work on gender equality, sexual and reproductive health, maternal health and gender based violence. In 2012 she founded the NGO CORAÇÕES COM COROA (Hearts With Crowns) to create awareness of women's rights and female empowerment. In 2015 she published a book about all the experiences that she lived through with her professional and voluntary work: O QUE VEJO E NÃO ESQUEÇO (What I see and don't Forget). In 2013, Catarina won the Woman of the Year award by GQ magazine and in 2016 the E! Entertainment Career Award.

A TV presenter of some of the most successful entertainment shows on Portuguese television for the last 25 years, Catarina has also made a series of documentaries both as reporter and author. PRÍNCIPES DO NADA, which had several seasons from 2006 till 2017 in RTP, focused on the main problems of the developing world and was shot all over the world. Catarina Furtado also studied Drama at the prestigious London's International School of Acting and developed a career as an actress in TV, Theatre and Film. A consummate artist, Catarina is a lyricist of several songs, some of them were great hits sung by the voices of artists like Carlos do Carmo, Lucia Moniz or Sara Tavares – artists whom Eurovision fans know very well. In 2017 Catarina hosted the FESTIVAL DA CANÇÃO. In 2005, Catarina Furtado became the youngest person in Portugal to be granted the honour of Commander of the Order of Merit. The recognition of her humanitarian and artistic work was bestowed by President Jorge Sampaio

DANIELA RUAH



My Lisbon – Marvila, Amália and Fernando Pessoa

More than living Lisbon, here we live Portugal. Come aboard our History and fall in love with the poems of Fernando Pessoa or sing with me the fados of our greatest diva, Amália Rodrigues. Portugal has the History that makes us what we are and Lisbon is, at the same time, current, sophisticated and cool. You can invite me to dinner in one of the restaurants of the city, you can come with me for a walk to the MAAT, the Museum of Art, Architecture and Technology in Belém, while we discover together the serenity of the Tejo river. To meet our new visual artists, we go to Marvila, a borough growing every day towards culture, towards art, towards the world. And the best of all is that, after you discover Lisbon, you will want to come back...and that's what make us really happy.

Daniela

Daniela Ruah was born in Boston, United States, on December 2nd 1983. At the age of five, her family moved to Portugal and at sixteen she began her acting career.

Daniela earned her BA in performing arts from London Metropolitan University and soon after moved to New York to study at the Lee Strasberg Theatre and Film Institute.

Daniela starred in George Lucas movie RED TAILS and made her theatre debut in Los Angeles as Catherine in PROOF by David Auburn at the Hayworth theatre.

Daniela currently stars as Special Agent Kensi Blye on CBS's hit show NCIS: LOS ANGELES, attracting a weekly average of 11 million viewers, in the United States.

Daniela also guest starred in two episodes of NCIS (2009), starring Mark Harmon, and in one episode of HAWAII FIVE-O (2011), also playing her hit character Kensi.

Besides her work as an actress, Daniela presented an award at People Choice Awards in 2012, co-hosted the SUPER BOWL'S GREATEST COMMERCIALS on CBS in 2017 and 2018 alongside Boomer Esiason, and presented an award at the Portuguese Film Academy Awards, in Lisbon, in 2016.

In 2010 Daniela Ruah received the prestigious Portuguese Golden Globe - Revelation Award for the success of her international acting career.



My Lisbon – All aboard for all the challenges

Attention everybody who has never visited the coolest and, despite being one of the oldest cities in the world, is currently the most talked about city in Europe. I was born and raised in Lisbon and now I will share 3 secrets of my Lisbon with all of you, my lucky little ponies.

If you want to breathe and feel the true essence of the city alongside the true essence of sardines, codfish and good old neighbourhood gossip, make sure you have a long walk through the narrow streets of Alfama. I used to live in Portas do Sol where you can start your tour if you're lazy and don't want a little exercise, or you can end it there, starting from Casa dos Bicos, if you're up for the challenge and finish strong with the most beautiful view of the city, and wallow in the little markets where you can get the most useless but sweetest thingies. On the way, get the sardines, bread and olives, good Portuguese wine, and all that stuff that the touristy guides tell you. They're right on that one. Get some dinner at Cozinha da Mouraria where you'll never know what you'll get, but you will certainly meet cool locals and have a laugh. Or get to know Mezze, a project that well describes what our city is all about.

All aboard, all right, with one of the most interesting restaurant projects of Pão a Pão who work toward integration of middle-eastern refugees. End your day and get crazy in Finalmente. I won't tell you more than this. One of the most iconic places of Lisbon's nightlife, I'm positive you'll have a laugh meet crazy and interesting new people and if you're open minded you'll have the time of your life. All aboard Eurovision fans, my Lisbon is up for the challenge, trust me.

Filomena

Filomena Cautela was born in Lisbon on 16th December 1984. She started her acting career in the theatre in the year 2000 and, although she studied to became a lawyer, acting was always her first passion.

In 2003 she made her debut as a TV actress in two of the hit series of that decade, ANA E OS SETE and MORANGOS COM A AÇÚCAR and in 2004 she made her debut in the movies. The next year she was cast as a VJ by MTV Portugal.

Filomena continued acting for Theatre, Cinema and TV, starring in TV movies and

some of the most prestigious series made in Portugal.

Her television presenter career took her to different TV stations and new shows. She worked at TV Globo Portugal and has been hosting the late prime talk show 5 PARA A MEIA NOITE on RTP since 2015. Among other projects she was one of the presenters on the Portuguese national final for the Eurovision Song Contest, FESTIVAL DA CANÇÃO in 2018, and was the Portuguese jury spokesperson in the 2017 Eurovision Song Contest.



My Lisbon – The Tejo and the Sunset

What would Lisbon be without the Tejo river? Its relationship with the river is, for me, one of the things that makes Lisbon so attractive. One of my weekly routines is to enjoy the last rays of sun over the Tejo. I typically go for a run. Starting at Docas de Santo Amaro, I leave Ponte 25 de Abril behind me on my way to Passeio Ribeirinho de Belém, with the Torre de Belém and Padrão dos Descobrimentos silhouettes as a backdrop. I continue towards Fundação Champalimaud, which for me it has one of the most beautiful sunsets in the city.

Birds come here to drink the water from the fountain and provide a beautiful natural spectacle. There, I stop to see the sun falling in the sea, next to the Farol do Bugio. Then it's time to take the Passeio Marítimo de Algés, before returning home invigorated. When I don't feel like running, the same walking tour is also very pleasant, just to walk around and enjoy a drink on one of the many terraces.

Sílvia

Sílvia Alberto was born in 1981 and had her television debut in CLUBE DISNEY (The Disney Club) when she was 19 years old. One year later she was presenting a new TV show on RTP just as she was starting a radio career in Mix FM, a Lisbon station. Moving over to private channel SIC, she worked as a reporter in several shows and hosted IDOLS in 2003 and 2004. In 2004 and 2005, she was the host of the GLOBOS DE OURO, the Portuguese Golden Globes award show. Sílvia went back to RTP in 2006 to host several talent shows such as STRICTLY COME DANCING, MASTERCHEF, TOP CHEF and PORTUGAL'S GOT TALENT, but also to conduct interviews with some of the most interesting personalities in the country, in shows like SÓ VISTO! (2013-2015) or SOCIEDADE RECREATIVA (since 2015 and still on the air, every Sunday). She is regularly the face of TV specials on Lisbon Fashion Week and other prestigious events.

In 2008, Sílvia Alberto made her debut as a FESTIVAL DA CANÇÃO host and has been presenting frequently it ever since. She was also the RTP Eurovision Song Contest commentator in 2011, 2013 and 2014. Sílvia earned a degree in Theatre (Dramaturgy) by the prestigious Lisbon Theatre and Film School in 2010. Between 2010 and 2013, she attended the Masters Course in Literature Theory, at the Faculty of Humanities of the University of Lisbon. Sílvia Alberto has been a frequent defender of charitable causes, mainly promoting access to basic health care for more vulnerable people and promoting psychological health projects, or the so-called ACTIVE AGEING, in the defence of the human rights against social exclusion. For five years, between 2012 and 2017, Sílvia was an ambassador of Portuguese NGO MÉDICOS DO MUNDO (Doctors of the World).



OPENING ACTS

Fado's history began in 19th Century Lisbon and since the beginning was present whenever people came together, captivating the bohemian aristocracy as much as it did the fringes of society. Throughout the 20th century, over the radio and on records, celebrating moments of joy or singing the soul's woes, Fado reached out even further, affirming itself as one of the most internationally recognized musical expressions of Portugal, and turning Amália Rodrigues, one of fado's leading voices, into a worldwide phenomenon. In the last few decades, new voices and approaches have appeared in this universe, spreading its heritages to younger generations. Ana Moura and Mariza, two of the greatest voices in modern Fado will meet on the same stage for the very first time in the Grand Final of the Eurovision Song Contest 2018.

OPENING ACTS

ANA MOURA



PHOTO Frederico Martins

Ana Moura, one of the most celebrated fado singers, has toured around the world in the most prestigious and well known venues and collaborated with such artists as The Rolling Stones, Caetano Veloso, Herbie Hancock and Prince.

Her album *DESFADO* has already been dubbed a classic. It has remained at the top of the charts ever since it was first released in 2012 and has recently gone platinum for the fifth time. The album, which has truly globalised Ana Moura, is the best-selling record release in the last five years in Portugal. It was the first Ana Moura album to be released worldwide by Universal Music, through Decca.

MARIZA



PHOTO João Portugal

Mariza is one of the most acclaimed fado singers, with an international career. In a few years, she went from being an almost hidden local phenomenon, known only by a small circle of Portuguese admirers, to one of the most applauded stars in the world. Recognized by the international press as one of the best voices of all time, Mariza has accumulated awards and distinctions all over the world. Constantly touring worldwide, Mariza is a regular presence in venues like London's Royal Albert Hall, The Sydney Opera House and the Los Angeles Hollywood Bowl, among many other important international venues.

BEATBOMBERS



PHOTO Aidan Kless

The world champion DJ team of Stereossauro and DJ Ride – known as the Beatbombers – like to describe themselves as “turntablists and party rocking beat nerds”. And that, very clearly, sums it up: these guys push the envelope of the turntable as a full-fledged musical instrument, spend countless hours in the studio perfecting the art and craft of beatmaking, but also go out to rock crowds of all sizes, both in small, packed clubs or in large outdoor events. They are fearless and embrace it all. They have generated praise from the Portuguese and international press and taken their visibility as an opportunity to showcase the rich Portuguese musical traditions, incorporating fado and other music traditions into their creations. In the Eurovision Song Contest, they will create and perform the soundtrack for the Flag Parade.



INTERVAL ACTS

75

PORUGAL IN THE WORLD

The history of the Portuguese language crossed with other geographies spread across the world with the navigators and the trade routes which began to be drawn in the 15th century. Music sung in Portuguese therefore transcends the universe of this European country, and crosses through all the continents. The act of sharing, giving and receiving, imagining musical identities for the Portuguese speaking world in the 21st century isn't however only a question of history and geography, but also involves the sum of present lives and experiences. To the challenge of creating a moment which translates expressions of personal authorship and at the same time alert to the Portuguese speaking universe in the present, Branko responded by bringing aboard three big voices of the present performing THE SOUNDS OF LISBON: Sara Tavares, Dino D'Santiago and Mayra Andrade.

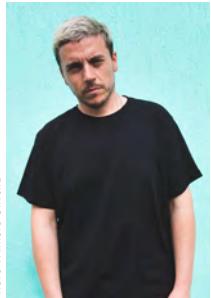
BRANKO

PHOTO: Wilmore Oliveira

João Barbosa AKA Branko first became known on the international scene as the driving creative force in Buraka Som Sistema, the worldwide phenomenon whose appearance helped create a new attitude towards global sounds.

Widely regarded as one of Portugal's most ground-breaking dance music exports, the seminal collective was championed by the producer's label Enchufada. Branko's debut album as Branko, *ATLAS*, was released in 2015 – inspired by his travels around Cape Town, New York, Amsterdam and São Paulo.

SARA TAVARES

PHOTO: Ana Trindade

Sara Tavares was discovered on the TV show *CHUVA DE ESTRELAS* em 1994 and two years later she recorded her first album with the gospel choir, *Shout*, a choir, founded by her and Dale Chappelle.

MI MA BÔ (1999), her second album went gold in Portugal, but it was a triumphant performance in the world music expo, *WOMEX* in the Netherlands, in 2001, which opened the doors of the world to her. In 2016, she released the single *COISAS BUNITAS* and had more than a million views on YouTube, showing a little of the soundscape that her album *FITXADU* (2017) would demonstrate.

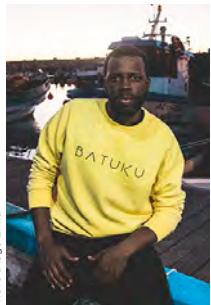
DINO D'SANTIAGO

PHOTO: Diego Lima

The young Dino dreamed of becoming a painter but one day, in 2003, he took a friend to the audition of TV show *OPERAÇÃO TRIUNFO*. Unexpectedly he went into the audition, was chosen for the show and became one of the finalists.

In 2004 he became a member of Jaguar Band and four years later released *I AND MY*. After that, D'Santiago became part of the band Nu Soul Family, winner of the 2010 MTV Music Award for Portuguese Best Act. Dino became one of the most respected names in hip hop in Portugal.

MAYRA ANDRADE

PHOTO: Vanessa Filho

Mayra Andrade is a Cape Verdean singer born in Havana, Cuba, raised in Praia, Cape Verde. At the age of six, she went with her mother and diplomat stepfather to Senegal, Angola and Germany. Speaking and writing in Cape-Verdean Creole, Portuguese, Spanish, French and English, Mayra is part of a generation strongly attached to its Cape-Verdean identity. Now the time has come to broaden the spectrum. There are twice as many Cape Verdean citizens abroad as there are at home and this diaspora makes the small nation one of the most culturally and intellectually dynamic in Africa.



INTERVAL ACTS

78

ATLANTIC OCEAN

On the 13th of May, 2017, while the Portuguese delegation was waiting in the Green Room in Kyiv for the results of the voting in the Grand Final in the 62nd Eurovision Song Contest, one of the biggest voices in music sung in Portuguese posted a message onto social media, supporting Salvador Sobral. Luísa Sobral's love for Brazilian music was already etched into the DNA of AMAR PELOS DOIS. That voice belonged to Caetano Veloso.

One year later, these dialogues across an ocean come together on the same stage for a unique moment of celebration and sharing. The two sides of the Atlantic unite through the two greatest ambassadors of two languages. The languages of Portuguese and of song.

As Fernando Pessoa, one of Portugal's greatest poets, said "never was a true Portuguese a Portuguese. He was always everything."



Photo Fernando Young

CAETANO VELOSO

Caetano Veloso, one of the founders of Brazilian movement Tropicalismo, began his career in 1965. Composer of music for the band Os Mutantes, tropicalism took its political side seriously when, in a song contest, the group was booed off the stage and disqualified when they played the song É PROIBIDO PROIBIR (It's Forbidden to Forbid). Caetano directed an angry speech at the audience and the jury and was arrested along with Gilberto Gil. The following year, both left Brazil, exiling themselves in London.

In 1971 he returned to Brazil, released the album, TRANSA and began to conquer the world. All continents were his stage. American music critics fell for his records OUTRAS PALAVRAS and TOTALMENTE DEMAIS and as a result The New York Times invited Caetano to be a columnist.

On the album noites do norte, in 2000, he made an exploration of black cultures and their role in Brazil. In 2001, Pedro Almodóvar invited him to take part in the film HABLE CON ELLA. Currently, Caetano Veloso is touring with his three sons, Moreno, Zeca and Tom, in a show called Ofertório



Photo: Cátia Castel-Branco

SALVADOR SOBRAL

For the Eurovision fans and followers, Salvador Sobral will forever be that simple and adorable guy that, with a magnificent voice, alone in a small stage, dazzled the world with his performance of AMAR PELOS DOIS and won the Eurovision Song Contest in Kyiv in May 2017.

Salvador revealed his passion for music quite early to Portuguese audiences. At 10 he was on national television in a music talent show and at 20 he made it through the final stage of the Portuguese version of IDOLS.

He studied psychology before embracing music studies in Barcelona. In 2014 he returned to Portugal and started performing live, making way for a debut recording. In 2016 Salvador Sobral released his first studio album, excuse me, that would become one of the bestselling records in Portugal the following year.

That was 2017, when Salvador won the Portuguese national selection Festival da Canção, held by RTP, with the song AMAR PELOS DOIS, written by her sister Luísa Sobral. After winning the Eurovision Song Contest, Salvador released an album as part of Alexander Search, a band (lead by piano player Júlio Resende) created around youth poems by Fernando Pessoa. Later in 2017 the live album EXCUSE ME (ao vivo) became an audio portrait of a very successful tour set around his debut recording.

PLANET PORTUGAL

Humourous videos explaning to the world who the Portuguese people are in a nature documentary style.

Script: Nuno Markl, Ana Markl, Luís Miranda

Guest Star: Herman José

ESCLOPEDIA

What if there was an encyclopedia fully dedicated to the Eurovision Song Contest? The most amazing fun facts, like awkward instruments, all sorts of professions, incredible instruments – the Eurovision stage has seen it all! Have you?

1974

The story of how an Eurovision Song became the password to start a revolution.

53 LONG YEARS

Humourous video about the several ways how Portugal has tried to win Eurovision Song Contest over the last 53 years.

Concept and script: Pedro Penim

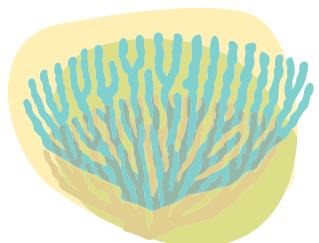


THE POSTCARDS



43 contestants, 43 unforgettable places in Portugal. From playing golf in Algarve to cooking the pastéis de nata in Lisbon, from sailing in a Portuguese boat across a city to dancing in the streets of another. From the North to the South, passing by the Azores and Madeira, all of Portugal will be celebrating the Eurovision Song Contest 2018, and hosting the 43 Postcards. This is a great way for our viewers to get to know Portugal a bit better and, most of all, it's the best way we know of putting an entire country saying "Welcome!" to all the contestants in the Eurovision Song Contest 2018.

As all of Portugal is saying today, todos a bordo...
All Aboard!



THE CONTEST

83

FIRST SEMI-FINAL, MAY 8TH

Azerbaijan



SONG - "X My Heart"
ARTIST - Aisel
MUSIC - Dimitris Kontopoulos
LYRICS - Sandra Bjurman

Belgium



SONG - "A Matter of Time"
ARTIST - Sennek
MUSIC & LYRICS - Laura Groeseneken, Alex Callier, Maxime Tribeche

Iceland



SONG - "Our Choice"
ARTIST - Ari Ólafsson
MUSIC & LYRICS - Thorunn Clausen

Czech Republic



SONG - "Lie to Me"
ARTIST - Mikolas Josef
MUSIC & LYRICS - Mikolas Josef

Albania



SONG - "Mall"
ARTIST - Eugent Bushpepa
MUSIC & LYRICS - Eugent Bushpepa

Lithuania



SONG - "When We're Old"
ARTIST - Ieva Zasimauskaité
MUSIC & LYRICS - Vytautas Bikus

Israel

SONG – “Toy”

ARTIST – Netta

MUSIC & LYRICS – Doron Medalie & Stav Beger

Bulgaria

SONG – “Bones”

ARTIST – EQUINOX

MUSIC & LYRICS – Borislav Milanov, Joacim Persson, Brandon Treyshun Campbell, Dag Lundberg

Belarus

SONG – “Forever”

ARTIST – ALEKSEEV

MUSIC – Kirill Pavlov

LYRICS – Yevgeny Matyushenko

F.Y.R. Macedonia

SONG – “Lost and Found”

ARTIST – Eye Cue

MUSIC – Bojan Trajkovski, Darko Dimitrov

LYRICS – Bojan Trajkovski

Estonia

SONG – “La forza”

ARTIST – Elina Nechayeva

MUSIC – Mihkel Mattisen,

Timo Vendt

LYRICS – Elina Nechayeva, Ksenia Kuchukova

Croatia

SONG – “Crazy”

ARTIST – Franka

MUSIC – Branimir Mihaljevic

LYRICS – Franka Batelić

Austria

SONG – "Nobody but You"

ARTIST – Cesár Sampson

MUSIC & LYRICS – Sebastian Arman, Cesár Sampson, Joacim Persson, Johan Alkenäs, Borislav Milanov

Greece

SONG – "Oniro mou"

ARTIST – Yianna Terzi

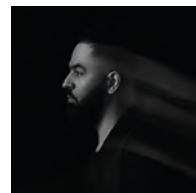
MUSIC & LYRICS – Yianna Terzi, Aris Kalimeris, Michalis Papathanasiou, Dimitris Stamatiou

Finland

SONG – "Monsters"

ARTIST – Saara Aalto

MUSIC & LYRICS – Saara Aalto, Joy Deb, Linnea Deb, Ki Fitzgerald

Armenia

SONG – "Qami"

ARTIST – Sevak Khanagyan

MUSIC – Sevak Khanagyan

LYRICS – Anna Danielyan, Victoria Maloyan

Switzerland

SONG – "Stones"

ARTIST – ZiBBZ

MUSIC – Laurell Barker, Corinne Gfeller, Stefan Gfeller

LYRICS – Laurell Barker, Corinne Gfeller

Ireland

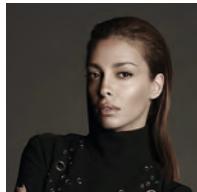
SONG – "Together"

ARTIST – Ryan O'Shaughnessy

MUSIC & LYRICS – Ryan O'Shaughnessy, Mark Caplice, Laura Elizabeth Hughes

SECOND SEMI-FINAL, MAY 10TH

Cyprus



SONG – “Fuego”

ARTIST – Eleni Foureira

MUSIC & LYRICS – Alex Papaconstantinou, Geraldo Sandell, Anderz Wrethov, Viktor Svensson, Didrick

Norway



SONG – “That’s How You Write a Song”

ARTIST – Alexander Rybak

MUSIC & LYRICS – Alexander Rybak

Romania



SONG – “Goodbye”

ARTIST – The Humans

MUSIC – Alexandru Matei, Alin Neagoe

LYRICS – Cristina Caramarcu

Serbia



SONG – “Nova Deca”

ARTIST – Sanja Ilić & Balkanika

MUSIC – Aleksandar Sanja Ilić, Tatjana Karajanov Ilić

LYRICS – Danica Krstajić

San Marino

SONG – “Who We Are”

ARTIST – Jessika feat. Jenifer Brening

MUSIC & LYRICS – Mathias Strasser, Christof Straub, Zoe Straub, Jenifer Brening, Stefan Moessle

Moldova

SONG – “My Lucky Day”

ARTIST – DoReDoS

MUSIC – Philipp Kirkorov

LYRICS – John Ballard

Denmark

SONG – “Higher Ground”

ARTIST – Rasmussen

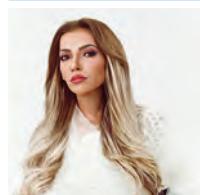
MUSIC & LYRICS – Niclas Arn, Karl Eurén

The Netherlands

SONG – “Outlaw in ‘Em”

ARTIST – Waylon

MUSIC & LYRICS – Waylon, Ilya Toshinskiy, Jim Beaver

Russia

SONG – “I Won’t Break”

ARTIST – Julia Samoylova

MUSIC & LYRICS – Netta Nimrodi, Leonid Gutkin, Arie Burshtein

Australia

SONG – “We Got Love”

ARTIST – Jessica Mauboy

MUSIC – Anthony Egizii, David Musumeci

LYRICS – Anthony Egizii, David Musumeci, Jessica Mauboy



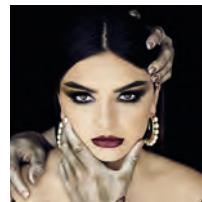
Georgia

SONG – “For You”
ARTIST – Ethno-Jazz Band Iria
MUSIC – David Malazonia, Mikheil Mdinaradze
LYRICS – Irina Sanikidze



Poland

SONG – “Light Me Up”
ARTIST – Gromee feat. Lukas Meijer
MUSIC & LYRICS – Andrzej Gromala, Lukas Meijer, Mahan Moin, Christian Rabb



Malta

SONG – “Taboo”
ARTIST – Christabelle
MUSIC – Thomas G:son, Johnny Sanchez
LYRICS – Muxu, Christabelle



Hungary

SONG – “Viszlát nyár”
ARTIST – AWS
MUSIC – Bence Brucker, Dániel Kökényes, Áron Veress, Soma Schiszler
LYRICS – Örs Siklósi



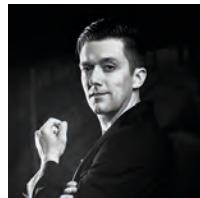
Latvia

SONG – “Funny Girl”
ARTIST – Laura Rizzotto
MUSIC & LYRICS – Laura Rizzotto



Sweden

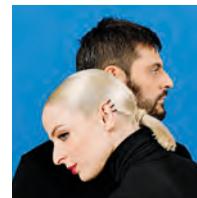
SONG – “Dance You Off”
ARTIST – Benjamin Ingrosso
MUSIC & LYRICS – MAG, Louis Schoorl, K Nita, Benjamin Ingrosso

GRAND FINAL, MAY 12TH**The Big Five and the Host Country****Montenegro**

SONG – “Inje”

ARTIST – Vanja Radovanović

MUSIC & LYRICS – Vanja Radovanović

France

SONG – “Mercy”

ARTIST – Madame Monsieur

MUSIC & LYRICS – Emilie Satt, Jean-Karl Lucas

Slovenia

SONG – “Hvala, ne!”

ARTIST – Lea Sirk

MUSIC – Lea Sirk, Tomy DeClerque

LYRICS – Lea Sirk

Germany

SONG – “You Let Me Walk Alone”

ARTIST – Michael Schulte

MUSIC & LYRICS – Michael Schulte, Thomas Stengaard, Katharina Müller, Nisse Ingwersen

Ukraine

SONG – “Under the Ladder”

ARTIST – MELOVIN

MUSIC – MELOVIN

LYRICS – Mike Ryals

Italy

SONG – “Non mi avete fatto niente”

ARTIST – Ermal Meta e Fabrizio Moro

MUSIC & LYRICS – Ermal Meta, Fabrizio Moro, Andrea Febo



Portugal



SONG - "O Jardim"

ARTIST - Cláudia Pascoal

MUSIC & LYRICS - Isaura

Spain



SONG - "Tu Canción"

ARTIST - Alfred y Amaia

MUSIC & LYRICS - Raul Gomez Garcia, Sylvia Ruth Santoro Lopez

United Kingdom



SONG - "Storm"

ARTIST - SuRie

MUSIC & LYRICS - Nicole Blair, Gil Lewis, Sean Hargreaves

SIDE EVENTS

OPENING CEREMONY



BLUE CARPET AT MAAT AND MUSEU DA ELECTRICIDADE, May 6th

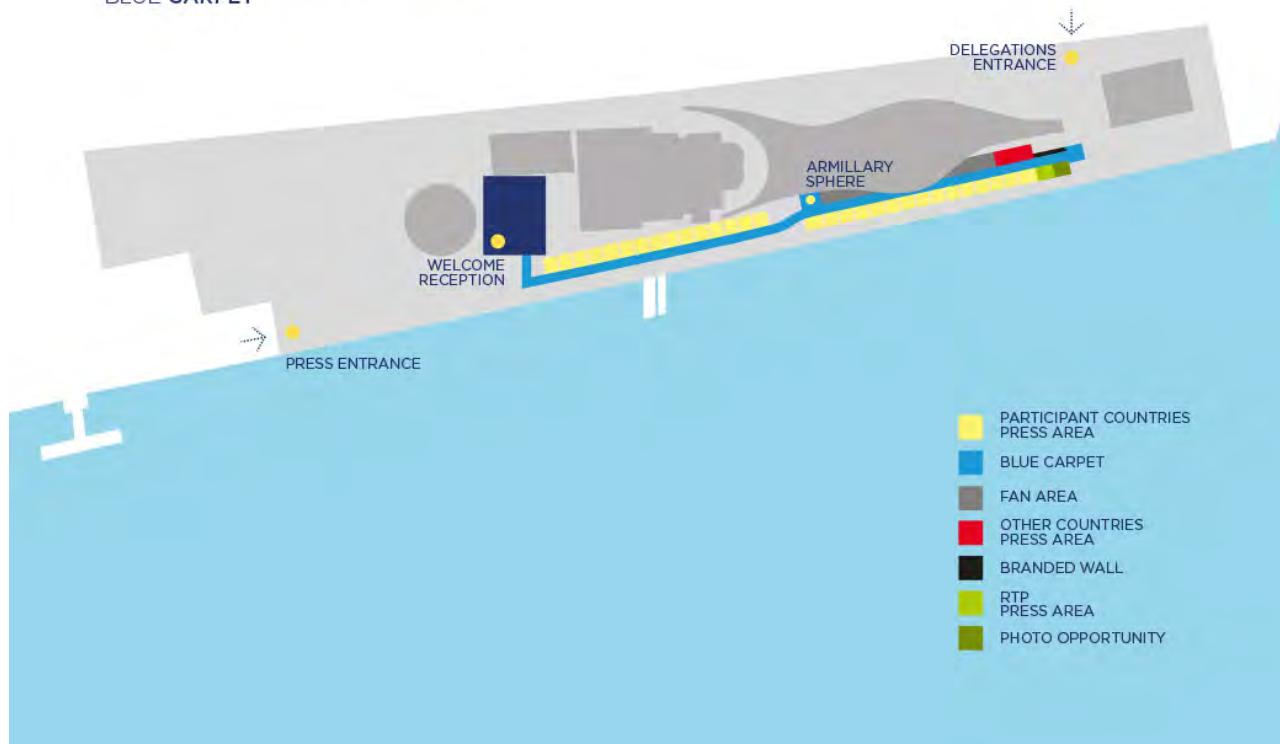
The Opening Ceremony will start at MAAT - Museu de Arte, Arquitetura e Tecnologia - in Belém on Sunday, May 6th, at 17:00.

All the Delegations in the 2018 Eurovision Song Contest will walk down the Blue Carpet, along the banks of the Tejo River, where accredited media and fans will be able to see and interview all the competing artists and members of the Delegations.

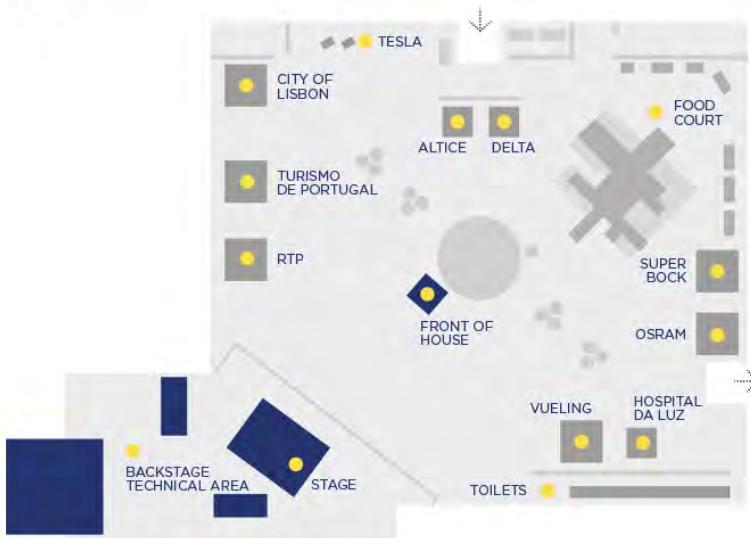
Right next to MAAT, in the Museu da Electricidade, an official reception will be held by the City of Lisbon.



EUROVISION SONG CONTEST
LISBOA | LISBON 2018
BLUE CARPET



EUROVISION SONG CONTEST
LISBOA | LISBON 2018
EUROVISION VILLAGE



EUROVISION VILLAGE - PRAÇA DO COMÉRCIO

May 4th till May 12th
Weekdays: 10:00-23:00
Fridays and Saturdays: 10:00-24:00
At the edge of the Tejo River, Praça do Comércio, also known as Terreiro do Paço is where the Eurovision Village will be situated. This will be the main public area with live music every day, street events and public screens where, during the Semi-Finals on May 8th and 10th and during the Grand Final on May 12th, everybody is welcome to come together for public viewings in the square.

LIVE SHOWS IN THE EUROVISION VILLAGE (EVENINGS)

Friday May 4th	Beatbombers
Saturday, May 5th	Moullinex - Lisbon Open House
Sunday, May 6th	TRIBUTE TO CARLOS PAIÃO, by JP Coimbra and Nuno Figueiredo with Jorge Benvinda, Marlon and Via TRIBUTE TO DOCE, by Moullinex with Ana Bacalhau, Selma Uamusse, Marta Ren and Catarina Salinas TRIBUTE TO SIMONE, by Nuno Feist with Áurea and Marisa Lis 17:00 Live Broadcast of Opening Ceremony at MAAT
Monday, May 7th	Banda do Mar Waldemar Bastos
Tuesday, May 8th	20:00 - Broadcast of Semi-Final 1
Wednesday, May 9th	Orquestra Metropolitana de Lisboa Coro Vozes Caelestes
Thursday, May 10th	20:00 - Broadcast of Semi-Final 2
Friday, May 11th	Orelha Negra Capicua with special guests Guerrilha Cor de Rosa (Ana Bacalhau, Blaya, Marta Ren And M7)
Saturday, May 12th	20:00 - Broadcast of Grand Final



EUROCLUB - PRAÇA DO COMÉRCIO

May 6th till May 12th

Open from 23:00-04:00

The Euroclub is also located in Praça do Comércio.

The Euroclub will be open from May 6th till May 12th with parties for all accredited with members, media and fan accreditation for the Eurovision Song Contest.

Every night you'll have different events, with thematic parties, shows by Portuguese and international artists, artistic performances and the best Eurovision DJs.

The Farewell Party will also be held at the Euroclub on May 12th.

Getting There

Praça do Comércio is served by Terreiro do Paço metro station (Blue Line), with Baixa-Chiado (Green Line) also nearby, as well as buses 206, 207, 210, 706, 728, 732, 735, 736, 781, 782, 794.

Buses 728, 782 and 794 connect the Eurovision venue with Eurovision Village.



TRANSPORT

USEFUL TO KNOW

Transport Options from Lisbon Airport to the City

To get from the airport to where you will be staying, there are bus, metro and taxi services. Take some time to find out some tips and the best deal for your preferred mode of transport before you arrive.

For public transport, there are several kinds of tickets and passes, depending on which modes of transport you use and how often. If you don't know exactly which modes of transport you will be using, the simplest thing is to buy a Lisboa VIVA viagem card, which you can charge up with "zapping", a balance of money. This can then be used to travel on metros, buses and suburban trains. Each journey within the city is charged at €1.31. The VIVA viagem cards cost €0.50 each, and can be re-charged with money, so don't throw them away when

they are empty. They are available in ticket offices (bilheteiras) and ticket machines in metro stations and some newsagents. The machines take coins, notes and most kinds of bank card.

By Metro

The Metro is thought to be the cheapest and the quickest means of transport from Lisbon Airport to any part of central Lisbon. The Airport is at the end of the red line, and with just one line change at Saldanha, you can arrive at the city centre, the Baixa, in 25 minutes.

There are four metro lines crossing the city, Red (Vermelha), Blue (Azul), Yellow (Amarela) and Green (Verde). Check on the map to see whether it's worth taking the metro for just one stop. In some places, it's quicker to walk than to go to the bother of

going underground. Many of the stations are elaborately decorated with tiles, it's worth looking out for them.

If you buy single journey tickets, instead of "zapping", each journey costs €1.45.

Metro trains run around from 6am until 1am daily. They run frequently during these hours, about every five minutes. Be aware that there aren't enough ticket machines in the metro station at Lisbon Airport, so, the queues can be long. You may have to wait for about 15 to 20 minutes before it gets to your turn.

These are just a few tips about metro lines. For further information, see <http://www.metrolisboa.pt/eng/>

By Bus

There are three main kinds of bus – Aerobus 1 & 2, City buses and a night bus – that run from the airport into the city.

Aerobus services have large luggage racks, so, if you are coming into the city with a lot of luggage, Aerobus should be your best bet. Another advantage is that the buses have limited stops, so you get to your destination faster. Each of them has a screen inside that shows the name of the next stop in bold lettering. The screen is only written in English.

For Aerobus 1, the first bus departs from the Airport every day at 7.30am, and every 20 minutes after than, until 7pm, then every 25 minutes until 11pm

For Aerobus 2, the first bus departs from the Airport at 7.40am, then every 20 minutes until 7pm, then every 25 minutes until 10.45pm.

City buses run only daytime services. You can pay for a bus journey in various ways with a VIVA viagem card charged with "zapping" (which you can also use on the metro) or in cash on the bus, in which case, one journey costs €1.85. If paying with a VIVA Viagem card, look for the touch terminal near the driver. Hold your card against it, and it will beep and give you a green light, as long as you have enough money on the card.

There are four routes for city buses – 705, 722, 744 and 783. Sometimes, the Airport buses don't run for one reason or the other. When that happens, city bus routes 744 and 783 work a little longer. Both of them start working at exactly 5.30am from Mondays through Saturdays and resume a little later on Sundays and Holidays. The latter runs from dawn till midnight.

The night bus, which takes route 208, is the only one dedicated to all night service from Lisbon Airport to the city. The first night bus departs the Airport at exactly 11.42pm and subsequent buses leave at the following times 12:12am, 12:42am, 2:42am, 3:42am, 4:12am and the last one departs at exactly 4:42am.

Please note that there are three major bus terminals in Lisbon - Sete Rios, Oriente and Campo Grande bus terminals, where you can also catch buses out of Lisbon.

For further information, see: <https://www.aerobus.pt/> and <http://www.carris.pt>

By Taxi

Taxis are a quick means of transport, once you get one. There are a lot of taxis waiting for passengers at the airport, but the queue for them can also be very long, depending on the time of day. The average taxi fare from the airport into the city is about €15, although it may increase at night. Most Lisbon taxi drivers are honest but a few of them are less so. It is better to ask for an estimate before the journey begins and also insist on a receipt when you arrive.

You can agree on a set price or a metered price. Metered price is usually cheaper than set price so you should always go for it. Sometimes a Lisbon taxi may charge higher if you have more luggage than normal. Don't worry about safety and security of your luggage. All Lisbon taxi drivers are

registered and they can be traced easily. The taxi number is written on the side of the car. Many speak broken English and you will be able to communicate well enough to get to you where you want.

The minimum price for a taxi is €3.25 and the meter begins to read from there.

GOOD TO KNOW

Security Information

National Emergency Telephone Number: 112
ESC 2018 POLICE STATION + 351 213 421 623

Do not leave luggage or belongings unattended.

Please be aware of any abnormalities or disturbances worthy of note in your vicinity. Please bring these to the attention of the police.

Never leave valuables inside your car, including hotel key cards or documents with your address.

Before reaching your destination by car, place your belongings in the trunk or glove compartment.

When using public transport, beware of pickpockets. Always hold your bag or wallet in front of you.

NOTE: SECURITY RULES: FORBIDDEN ITEMS

No person will be admitted in the venues, if carrying any of the items listed below:

DELEGATIONS

Animals, except guide dog; Chains; Chairs; Drugs; Explosive and signalling devices, smoking devices, very-lights and pyrotechnics; Firearms; Food; Golf balls; Handcuffs; Helmets; Knives, syringes, scalpels; Ladders; Lasers; Ropes; Sticks; Toxic substances; Umbrellas; Medicines without a prescrition or justification; Any material that may have a connotation with: political and religious views; racism; xenophobia and discrimination; Tools like: hammers; screwdrivers; adhesive tape; demolition bars; saw blades; drill bits; pliers; extension cords and tool pouches; All liquids transported must be stored in the containers of less than 100ml.

PRESS/ACCREDITED FANS

Alcool; Animals, except guide /dog; Backpacks or large bags; Cans; Chains; Chairs; Cups and mugs; Drugs; Explosive and signaling devices, smoking devices, very-lights and pyrotechnics; Firearms; Food; Glass bottles; Golf balls; Handcuffs; Helmets; Knives, syringes, scalpel; Ladders; Lanterns; Lasers; Medicines without a prescrition or justification; Megaphones; Ropes; Spray cans; Sticks; Toxic substances; Umbrella; Any material that may have a connotation with: political and religious views; racism; xenophobia and discrimination; Tools like: hammers; screwdrivers; adhsive tapes; crow bars; saw blades; drill bits; pliers; extension cords and tool pouches; All liquids must be stored in the containers of less than 100ml.

Time zone

UTC + 1 – Western European Summer Time

Telephone

Country Code (Portugal): +351

Area Code (Lisbon): 21

Electricity

In Portugal, the standard voltage is 230 V and the frequency is 50 Hz. You can use your electrical appliances in Portugal, if the standard voltage in your country is in between 220 - 240 V (as is in the UK, Europe, Australia and most of Asia and Africa).

Currency and Credit Cards

The currency used in Portugal is the Euro. All major credit cards are accepted in Portugal.

Wifi in Lisbon

You can find free Wifi in Lisbon International Airport, most of the city hotels, shopping malls, bars and restaurants, buses and the metro and you can find it also in the most modern yellow trams that cross the city.

Drinking Water

Tap water in Lisbon and elsewhere in Portugal is perfectly safe to drink.

Average Temperature

In May the average temperature is 18°C. In sunny days, temperature can reach 22°C degrees during the day and fall to 14°C or 15°C at night.

Shopping

The shops in the city centre normally keep the following opening hours: 9 or 10am to 7pm.

Shopping malls are open from 10am to 11 or 12pm.

Tipping

A service charge is not included in Portuguese hotels and restaurant bills. A gratuity is expected in restaurants.

LISBON AND ITS HISTORY

The Tejo Valley has been populated for thousands of years, being a safe harbour from the Atlantic and surrounded by fertile ground. The city of Lisbon began to take shape over two thousand years ago, when other cultures began to cross the continent by land and sea to trade with this western outpost of Europe, to buy its wine, salt, metals and fish sauce. The Roman Empire arrived and occupied Iberia, and by the 1st Century BC it controlled what is now Portugal, including the city of Olissipo, their name for Lisbon.

That was until the late 5th Century, when several Germanic tribes invaded Iberia and for about 100 years, Lisbon was under Visigoth rule, known by them as Ulishbona. In the early 8th Century, the Moors took over and, for the next 400 years, Lisbon was a Muslim city, until 1147,

when the first ruler of the Kingdom of Portugal, Afonso Henriques, came and took it in the name of the Christians. In the 15th Century, Prince Henry the Navigator, the son of King John I, promoted the idea of Portuguese Maritime Discoveries, and Lisbon was the port from which journeys into the unknown world began, and while Lisbon was already an important port in Europe, it became the international hub for trade between Europe, Africa and Asia, and incredibly wealthy. During the 15th and 16th centuries, the Portuguese discovered new lands, new routes, and new foods, settling in many places along the way. From the Americas across to the Indias, Portugal's empire was growing, and gave many new influences to Portuguese culture and cuisine. In 1755, there was a huge earthquake which destroyed most of the city, and killed about

10% of the population, with the earthquake itself, a city wide fire and then a tsunami. The Prime Minister of the time, the Marquês de Pombal, ordered the the city be rebuilt, using new techniques, giving its centre, what is now known as the Baixa, a classical style of architecture, and the first grid system in the world. The only remaining part of the city from before the earthquake is Alfama, still with its Moorish name and winding streets.

The 19th Century saw Lisbon grow, joining up the small parishes around it, to become more like the city it is today and, importantly, the now world famous pastel de nata started to be sold in large quantities by monks who needed to make a living after the abolition of the monasteries.

In the 20th Century, Lisbon became the capital city to a dictatorship that lasted from

1926 until 1974, when it was the backdrop for the Carnation revolution, an almost bloodless coup which took power back from the New State, returning Portugal to a democracy. In fact, the Portuguese entry in the Eurovision Song Contest, that year, "E Depois do Adeus" by Paulo de Carvalho was played over the radio as a secret signal to those involved that the stage was set for the revolution to begin. In 1986, Portugal joined the EU and the city of Lisbon saw further growth, and at the beginning of the 21st Century it saw itself becoming a new focus for the tourism industry, being today one of the most fashionable city destinations in the world. In the last 10 years it has evolved from a slightly crumbling capital to a vibrant multicultural city filled with an energy that hasn't been seen since the time of the discoveries. In 2018, one year after Salvador Sobral's win in Kiev, Eurovision comes to town, and now Lisbon is better than ever.



BELÉM

The Mosteiro dos Jerónimos, the Padrão dos Descobrimentos, the Torre de Belém, the Museu dos Coches, the Palácio de Belém – the official residence of the President of Portugal – the Centro Cultural de Belém and MAAT, the Museum of Art, Architecture and Technology.

You really can't find anywhere else in Portugal with such a rich and diverse mix of history and culture. Whether you visit the most iconic monuments of the country, the beautiful museums, dazzling art exhibitions or just take a walk by the River Tejo, you just can't miss Belém – this is the place from where the ships departed in the 15th and 16th centuries on their journeys into the unknown, the Portuguese Discoveries, to give "new worlds to the world".

SITE: www.visitlisboa.com/lisbon/lisbon-region/belem

NATIONAL MUSIC MUSEUM

Located in one of Lisbon's metro stations, Museu Nacional da Música houses one of Europe's richest collections of musical instruments. Among them are National Treasures such as the Chevillard Stradivarius cello - King of Portugal, the Antunes harpsichord or the Pascal Taskin harpsichord. The collection holds instruments made in Portugal and in other countries, dating from the 16th to the 21st centuries, of an erudite and popular tradition. Apart from the instruments mentioned, the museum also houses a Documentation Centre, where visitors can find documents as well as phonograms and musical iconography. Its vast cultural programme includes concerts, theme tours and workshops.

SITE: <https://www.visitlisboa.com/see-do/sightseeing-activities/museums-monuments/national-music-museum>



MUSEU NACIONAL DE ARTE ANTIGA

The principal museum in Portugal, located in Rua das Janelas Verdes in Santos, houses the most relevant public collection, from the 12th to the 19th century. Painting, sculpture, silver, gold and jewellery, decorative arts - Portuguese, European, African and Oriental -, including the largest number of works classified as "national treasures". Among them, The Panels of Saint Vincent, by Nuno Gonçalves, and the Belém Monstrance, symbols of 15th

and 16th centuries portuguese art, and notable paintings by Bosch, Memling, Dürer, Raphael or Piero della Francesca. The museum has a magnificent garden, with restaurant, over the River Tagus.

SITE: www.visitlisboa.com/see-do/sightseeing-activities/museums-monuments/national-ancient-art-museum



PRÍNCIPE REAL

Príncipe Real is one of the most trendy neighbourhoods in Lisbon with several well known restaurants, bars, antique shops. Despite all that, Príncipe Real, just near Bairro Alto, remains a residential district. A beautiful garden with several outdoor cafés that deserves a visit.

The Príncipe Real market is one of the most popular for handicrafts and bric-a-brac in Lisbon. It takes place on the last Saturday and Monday of each month and is the place to find unique antiques and handicrafts from various periods and provenances in the lovely calm surroundings of the park.

On Saturday mornings there is also an organic market in Príncipe Real with producers from all around the country selling their top quality produce. It's well worth spending the morning amongst the stalls buying freshly picked fruit or articles for the

home from the last century. This is another way to discover the way Lisbon lives.

SITE: www.visitlisboa.com/principe-real



BAIRRO ALTO

In some of Lisbon's oldest and most traditional neighbourhoods, you'll find a nightlife and festive spirit that you'll find

hard to believe in the centre of the city. The streets fill with people of all ages who come to catch up, have a drink, watch the people passing by and discover all the many new things there are to be found.

There's little point asking a Lisboeta where the best place is to go out at night. The whole city meets at the centre of its nightlife, where there are places to suit every taste, with music of every genre. The more experienced guarantee that Lisbon's nightlife consists of a steady downhill motion – and the more poetic amongst them swear that every conversation is spoken in italics. Why? Because it always begins in Bairro Alto with its many and varied bars and restaurants, then heads down to Bica with a glass in hand and always ends in Cais do Sodré, where the most popular nightclubs intermingle with the old sailors' bars, combining an original mix of cultures and ambiances. Whether you

like 80s classics, hard rock or the freshest of musical sounds, you're bound to find something to suit your tastes.

SITE: www.visitlisboa.com/lisbon/lisbon-region/bairro-alto



CHIADO

This is where you'll find the city's most popular and best-known areas. The historic centre - the Baixa Pombalina, with its traditional shops and museums, and the lively streets of Chiado, with their eclectic mix of contemporary and traditional stores - are some of the city's main places of interest. The Baixa and Chiado neighbourhoods are a must for anyone visiting Lisbon. Besides containing many tourist attractions, they also feature a vast number of cultural and food spots that are very popular with the locals. Chiado, Lisbon's perennial upmarket neighbourhood, is a place of studios, original shops, renovated spaces and marvellous pavement cafés for watching the constant coming and going of those shopping, wandering and those still trying to figure out where the river is.



Baixa, more traditional and authentic, serves up souvenir shops, famous patisseries and adventurous eateries. Take your time to discover the streets and corners and all their charms.

SITE: www.visitlisboa.com/lisbon/lisbon-region

TERREIRO DO PAÇO



The Eurovision Village and the Euroclub are in one of Lisbon's most emblematic squares: Praça do Comércio. Better known by locals as Terreiro do Paço, since it was once where the paço, or palace, used to stand before the earthquake in 1755, it is one of the largest squares in Europe. As a symbol of the city, it provides access to various attractions that mustn't be missed: Pátio da Galé; Cais das Columnas; and the innovative Lisbon Story Centre. You should also climb up the Arco

da Rua Augusta to marvel at the symmetry of the streets, the calçada portuguesa and the view of the river. Take a rest at the feet of King José I and the imposing horse Gentil, a statue sculpted by Machado de Castro which so well illustrates royal power and the nobility of the Lusitano breed. Make Praça do Comércio your starting point for discovering the city.

SITE: <https://www.visitlisboa.com/terreiro-do-paco>

CASTELO DE SÃO JORGE

Built in the mid-11th century, this fortification still retains eleven towers displaying various architectural features characteristic of military fortifications from the Moorish period. The steps leading up the sides of the curtain walls provide access to the ramparts and towers enabling visitors to explore the entire perimeter.

SITE: www.visitlisboa.com/see-do/sightseeing-activities/museums-monuments/castelo-de-sao-jorge



MUSEUM OF FADO

The Museu do Fado is one of the must-visit places in Lisbon. Besides representing one of the region's most important cultural legacies, it also has a restaurant and a themed shop where you can spend some time to catch the spirit of saudade (nostalgia). Totally devoted to fado and the guitar, it has a permanent exhibition and temporary ones, alongside a document centre and an auditorium with regular events and a very interesting programme. With songs by the greatest Portuguese artists illustrating an art form that Portugal gave to the world, the museum's artistic quality will surprise you. The restaurant serves typical Portuguese food and helps to give your visit a traditional flavour. But technology, in the form of interactive stations documenting fado's history throughout the museum and audioguides

allowing you to listen to dozens of fado songs composed and sung down the decades, lets you delve further into history. Time and the music fly, in a restored building of national interest right next door to the neighbourhoods where you can hear fado being sung at night.

SITE: www.visitlisboa.com/museum-of-fado



ALFAMA



With rather old origins and a street map that still reflects echoes of moorish medieval Lisbon, Alfama is one of the city's most beautiful neighborhoods. Its name comes from an arab word meaning fountains. And you can actually see some of those old fountains in this area that runs under the castle and facing the river. Alfama is worth a visit to find its cobbled lanes and alleys and steep, gruelling inclines.

Stop to savour the view, atmosphere and authentic spirit of the oldest side of the capital. Find all about Beco do Forno do Sol or Cruzes da Sé, to which references go as far as 1690. Or even Escadinhas da Saúde or Beco do Quebra-Costas, a street that has existed since 1565. The cobblestones, testimony to the centuries and centuries of history, also await your footsteps. Enter the Sé (cathedral), dating from 1147, where you can still see the Tesouro (treasury) and the Roman ruins which preceded it.

SITE: www.visitlisboa.com/lisbon/lisbon-region/alfama-castelo-e-mouraria

OCEANÁRIO DE LISBOA

Considered the best aquarium in the world by Tripadvisor, in 2015, Oceanário de Lisboa creates emotions through the oceans and its 8,000 marine creatures. Among these, rays, coral reefs, sharks and sea otters. An

experience that everyone wants to live. Touring through the permanent exhibition is an exalting experience for the senses. A big central aquarium, with five million litres of saltwater, symbolizes the Global Ocean. Surrounding this big aquarium, four marine habitats create the illusion that there is only one aquarium. The visit it's between two levels, at surface and underwater.

SITE: <https://www.visitlisboa.com/see-do/sightseeing-activities/attractions/oceanario-de-lisboa>



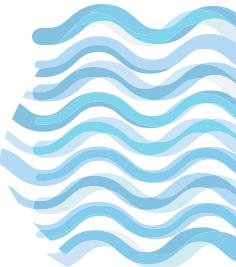
PARQUE DAS NAÇÕES

Discover a more contemporary Lisbon in this area totally regenerated for the world exhibition of the oceans in 1998, where the Venue of the Eurovision Song Contest is located. Notable for its modern and luminous architecture, with countless parks connected with the river, and responsible for creating happiness and satisfaction in all those who visit it, the Parque das Nações district is the ideal place to spend a day with the family. It's hard to imagine that the calmest, most family-oriented and spacious area of Lisbon has not always been a part of it. This formerly boggy area of shipyards was converted and regenerated to create a new Lisbon. Discover the area which today is home to some of the biggest attractions in the city, preferably with a whole day to spend and a whole night to dance. Although



it's true that Parque das Nações is a friendly place for the whole family, you'll love it whatever your age.

SITE: www.visitlisboa.com/lisbon/lisbon-region/parque-das-nacoes



YOU JUST CAN'T MISS...12 FLAVORS

PASTEL DE NATA – pastel de nata, or egg tart, is a creamy custard tart available all across the city.

ARROZ DOCE – Sweet rice pudding.

TOUCINHO DO CÉU – Baked egg custard pudding.

PASTEL DE BACALHAU – Fishcakes made with codfish and potato.

PASTEL DE MASSA TENRA – a delicious meat pastry.

OVOS MEXIDOS COM FARINHEIRA – scrambled eggs with farinheira sausage.

PEIXINHOS DA HORTA – Deep-fried green beans in batter.

CALDO VERDE – Dark cabbage soup with potatoes.

PÃO COM CHOURIÇO – Bread with chouriço sausage baked into it.

CARACÓIS – Snails (flavored with olive oil and/or butter, garlic, Portuguese chili pepper sauce known as piri-piri, and a lot of oregano).

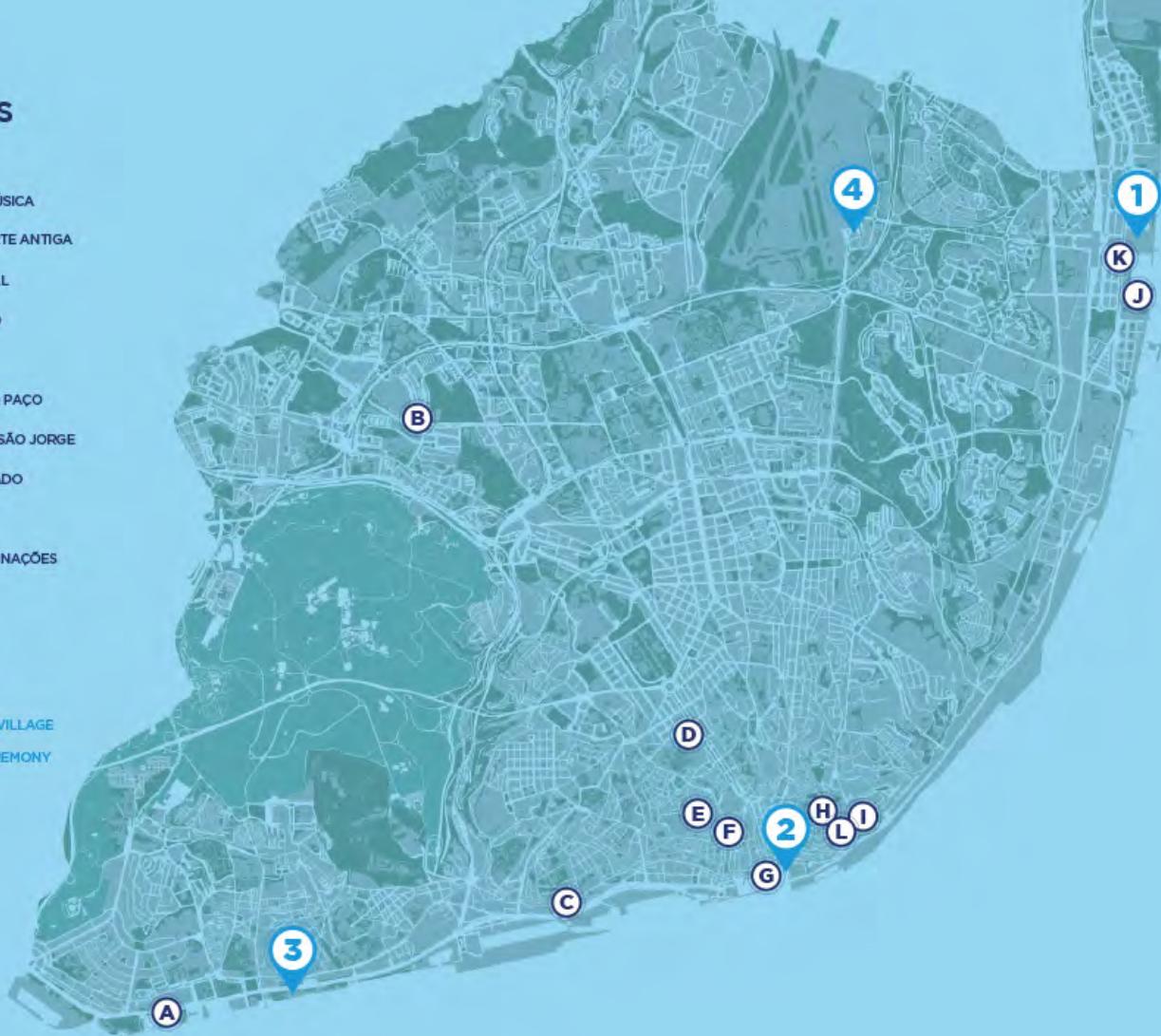
PREGO NO PÃO – a steak sandwich, usually with a delicious special sauce.

BIFANA – Pork sandwich.

12 POINTS

- A** BELÉM
- B** MUSEU DA MÚSICA
- C** MUSEU DE ARTE ANTIGA
- D** PRÍNCIPE REAL
- E** BAIRRO ALTO
- F** CHIADO
- G** TERREIRO DO PAÇO
- H** CASTELO DE SÃO JORGE
- I** MUSEU DO FADO
- J** OCEANÁRIO
- K** PARQUE DAS NAÇÕES
- L** ALFAMA

- 1** THE VENUE
- 2** EUROCCLUB
EUROVISION VILLAGE
- 3** OPENING CEREMONY
- 4** AIRPORT



THE HOST COUNTRY

THE POSTCARDS

111

ALBANIA

AVEIRO



The city where EUGENT BUSHPEPA filmed his Postcard in February.

Why here? Aveiro is in the north of Portugal, next to the Atlantic Ocean, known for its Ria (estuary), that crosses the city with a network of canals, through which moliceiros, the local boats, meander. Some call it the "Portuguese Venice".

How to get there? Aveiro is one hour south of Porto Airport. 86.4 kilometres along the A1, the main motorway in Portugal. Buses and trains are also available.

What to do? You can't miss the Art Nouveau style buildings, many of which can be found along the main canal. This is one of the many reasons why you must take a tour in the traditional moliceiro boats, and do visit the Convento de Jesus.

What not to miss? You can't skip ovos moles, a sweet made with eggs and sugar, typical of Aveiro. Near the city is a town called Ílhavo, known for its fishing tradition, and Costa Nova, known for its striped "sheds".

SITE: <https://www.visitportugal.com/en/content/visit-aveiro>



ARMENIA

GRÂNDOLA, Alentejo

The city near to where SEVAK KHANAGYAN filmed his Postcard in April.

Why here? Grândola is one of the most known cities in the Alentejo. The Alentejo is one of the biggest and most beautiful regions of Portugal. The countryside is known for its plains in the south and for its granite hills near the border with Spain. Olive trees, cork oaks, a long coast of white sand beaches and, traditionally, a warm climate, are the trademarks of a region that extends to 27,272 square kilometres, 29,6% of Portugal.

How to get there? 116km separate Lisbon from Grândola and you can get there taking the A2 and A12 highways. An 80-minute ride that makes Grândola and the Alentejo coast an excellent place to visit for a day if you are

in Portugal for the Eurovision Song Contest.

What to do to? Although the region is known for the farming cultures, especially rice, locals and tourists are attracted to the wonderful beaches of the coast near Grândola. Melides, Comporta, Carvalhal or Pego are some of the names you should keep in mind if you want to have an unforgettable summer day.

What not to miss? You can't miss the gastronomy and can't skip the wonderful restaurants of Grândola and of the entire Alentejo region. You can't miss the magnificent Alentejo wines and the incomparable olive oil.

SITE: <https://www.visitportugal.com/en/NR/exeres/C9304373-72EB-464E-9103-41E42E313050>



AUSTRALIA

ALFAMA, Lisbon

The neighbourhood where JESSICA MAUBOY filmed her Postcard in April.

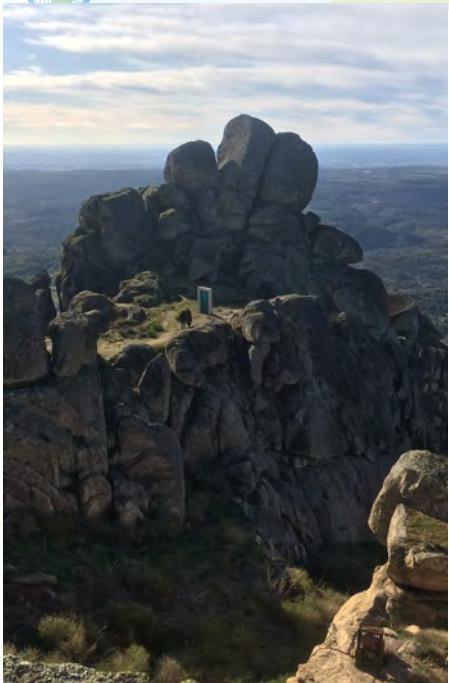
Why here? Alfama is one of the oldest districts of Lisbon and is also the capital of Fado, the Portuguese music that is also considered the sound of the Portuguese soul. The medieval alleyways, the ancient houses, and the views to the Tejo River make Alfama one of the most beautiful places in town. As Lisboetas used to say: "Easy to get lost in, even easier to find!".

How to get there? Alfama is minutes away from Terreiro do Paço, where both Eurovision Village and EuroClub are located. You can get there on foot, walking up the hill or by taking a yellow tram.

What to do to? Alfama is a magical labyrinth of streets waiting to be explored. The little tascas (cafés), the corners, the tiny plazas, the wonderful viewpoints. Everything deserves your full attention so take a full day to explore the entire district. The Castle of São Jorge, the National Pantheon and Saint Anthony's Church are three of the most important landmarks of Lisbon located in Alfama. To better understand the history of Fado, don't skip the Museu do Fado.

What not to miss? Don't miss the Fado singers in the bars and restaurants all over Alfama. Their voices accompanied by the magic and the talent of the Portuguese guitar players are unique in the world.

SITE: www.visitlisboa.com/lisbon/lisbon-region/alfama-castelo-e-mouraria



AUSTRIA

MONSANTO

The village where CESÁR SAMPSON filmed his Postcard in February.

Why here? Monsanto is considered the “Most Portuguese Village in Portugal”, a title won in 1938. Centuries before that, D. Afonso Henriques, the first Portuguese king, conquered Monsanto from the Moors in 1165 and gave it to the Knights Templar. They rebuilt the castle that once belonged to the Romans.

How to get there? Monsanto is in the centre of Portugal, in the Beira Interior region, between the foothills of the Serra da Gardunha and the Ponsul River. To drive from Porto takes about 2 hours (220 km). From Lisbon, you'll need 3 hours to drive the 276km.

What to do? Visit the streets and marvel at the little houses nestled between and under vast granite boulders, enjoy the unique feeling of the village. Climb up to the castle and see one of the most beautiful views of the whole region.

What not to miss? In the region of Beira Interior, you have eleven more historic villages you really can't skip: Piódão, Linhares da Beira, Trancoso, Marialva, Figueira de Castelo Rodrigo, Almeida, Castelo Mendo, Sortelha, Belmonte, Castelo Novo and Idanha-a-Velha.

SITE: <https://www.visitportugal.com/en/destinos/centro-de-portugal/73751>



AZERBAIJAN

MONSARAZ

The village near where AISEL filmed his Postcard in February.

Why here? Monsaraz is a beautiful medieval village in the heart of the Alentejo, just 55km from Évora. Made of lime and slate, this historic village, one of the oldest in Portugal, is considered a Museum Village of the Alentejo. In 2017, Monsaraz was voted the most beautiful Monument Village in the Portugal, as part of the 7 Wonders of Portugal – Villages awards.

How to get there? Monsaraz is in the Alentejo, 185km west of Lisbon. You can get there by car in two hours, along the motorways A2 and A6.

What to do? Walk through the streets of Monsaraz, see the houses and squares, the churches and the Pelourinho. Monsaraz Castle is a unique tourist spot in Portugal. It is one of the most splendid places to look at the Alqueva Dam.

What not to miss? Near Monsaraz, you can visit the Alqueva Dam. This is the largest artificial lake in Europe and one of the greatest Portuguese constructions of the century. The Great Lake, resulting from the Alqueva Reservoir, provides the perfect place for spending a few days relaxing and in good company. You can't skip a good night's sleep on the houseboats.

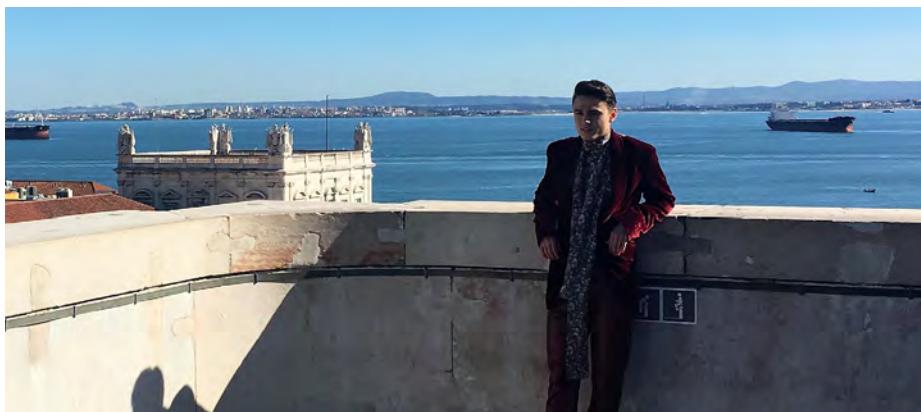
SITE: <https://www.visitportugal.com/en/NR/exeres/1BD1968A-2C69-4CD8-A7CE-42D6A88F97C7>

BELARUS

ARCO DA RUA AUGUSTA, Lisbon

The place where ALEKSEEV filmed his Postcard in February.

Why here? One of the most fabulous views over Lisbon and the Tejo River, right next to Eurovision Village, on the historical square of Terreiro do Paço.



How to get there? You can get there very easily. The Arco is at the end of Rua Augusta, on Terreiro do Paço, the main square of the city, and the home to Eurovision Village.

What to do to? Admire the 360° view over the city. It's unique! You are in the heart of Lisbon, the Baixa, rebuilt by the Marquis of Pombal after the 1755 earthquake, fire and tsunami that destroyed the city.

What not to miss? You can't skip Rua Augusta and the Baixa, with all the straight streets, shops, restaurants. Castelo of São Jorge, Chiado and Bairro Alto are a few minutes away.

SITE: <https://www.visitlisboa.com/see-do/sightseeing-activities/museums-monuments/arco-da-rua-augusta>



BELGIUM

SAILING IN THE TEJO RIVER

Where SENNEK filmed her Postcard in February.

Why here? Because sailing on the Tejo River is a great way to see the city from another perspective, one that most people never see of this, one of the most beautiful cities in the world.

How to get here? Flying to Lisbon is the simplest best way of travelling to our country. You have direct flights from the most important cities in Europe, North and South America and Africa.

What to do? From the river, just by the side of the Atlantic Ocean, you can discover a breath-taking view of the Portuguese capital but also of such emblematic places along the coast such as Estoril and Cascais.

What not to miss? Board a ferry to the other side of the river. You can just seat and enjoy the view or you can go to the beaches of Costa de Caparica.

SITE: <https://www.visitportugal.com/en/destinos/lisboa-regiao>



That's where EQUINOX filmed their Postcard in April.

Why here? Because taking a yellow tram in Lisbon is always a nice experience. Taking the 28 is a magical one.

How to get there? You can catch the line 28 of Carris yellow tram all over Lisbon but if you go for the entire ride catch it in Martim Moniz Square (near Rossio). It's a ten-minute walk from the Eurovision Village in Terreiro do Paço.

BULGARIA

TRAM 28 in Lisbon

What to do to? Just seat back and relax! The 28 travels through the city, you will be able to admire the most emblematic monuments and buildings, admire the busy life of Graça or Alfama, go through Chiado, considered the heart of Lisbon, Santa Catarina and São Bento (where the Parliament is located), the amazing Cathedral of Estrela, upto Prazeres. This route was inaugurated in 1914 and it's still a classic.

What not to miss? Don't skip anything you want to see. Step off of the tram in any stop you want and just wait for the next one.

SITE: www.visitlisboa.com/lisbon

CROATIA

TALASNAL, Lousã

The little village where FRANKA BATELIĆ filmed her Postcard in March.

Why here? Because the slate villages are one of Portugal's best kept secrets. Places where you will feel yourself inside a fairy tale, in rural houses and wonderful castles.

How to get there? There are many slate villages in the centre of Portugal, in the region between Coimbra and Castelo Branco. For this Postcard we chose the village of Talasnal, in Lousã. You can get there by car. It's a 2 and a half hour journey by car (218km) from Lisbon, close to Coimbra.

What to do to? You can taste the typical food of that region. Chanfana is one of the best known - a popular stew made with goat or lamb.



What not to miss? The entire Serra da Lousã deserves a visit. Little villages like Candal, Casal Novo or Cerdeira, the waterfall Pedra da Ferida or the Castle of Lousã (also known as Castle of Arouce) will remain in your memory forever.

SITE: www.visitportugal.com/en/content/schist-villages

CYPRUS

THE MARKETS OF LISBON

The place where ELENI FOUREIRA filmed her Postcard in March.

Why here? Every neighbourhood in Lisbon has a market, where the work begins very early. That's where you can find the fresh fish, vegetables and fruit. In recent years, some of these markets were renovated where now restaurants and bars are the main attractions. Mercado da Ribeira, in Cais do Sodré, very close to the Eurovision Village, or Mercado de Campo de Ourique, in Campo de Ourique neighborhood, are two examples of this new fashion in Lisbon.

How to get there? Mercado da Ribeira, where this Postcard was shot, is in Cais do Sodré, near the train station. You can get to this indoor market and food court walking ten minutes from the Eurovision Village or taking the metro green line to the Cais do Sodré station.



What to do to? The food court, with canteen-style communal tables, is on the western side of the building on the ground floor. With various stalls by top chefs with their examples of local products, from seafood to steak sandwiches, hamburgers, sushi and ice cream.

What not to miss? If you like to wake up early, go to the market at 6am, when it opens. It's a unique experience to see one of the most Lisbon of Lisbon places waking up. Or you can go to the Sábados da Ribeira (Saturdays at the Ribeira), explained in the site below.

SITE: <https://www.visitlisboa.com/node/7225>



CZECH REPUBLIC

PODENCE, Macedo de Cavaleiros

The place where MIKOLAS JOSEF filmed his Postcard in February.

Why here? Podence is a small village, close to Macedo de Cavaleiros, in Trás-os-Montes, the region in the northeast of Portugal. It is known for its unique carnivals, when the Caretos de Podence, diabolical figures, appear in the streets. They are, in reality, the boys of village dressed as mysterious characters in colourful clothes.

How to get there? The nearest airport is in Porto. Via the A4 motorway you can get there in 2 hours. It's a 185 km drive.

What to do? Just near Macedo de Cavaleiros, you should visit the city of Bragança, whose old castle still maintains a medieval city within its walls. From the top of the castle, you can enjoy an excellent view over the city and the vast outline of the mountains that surround it.

What not to miss? After a 40 minutes' drive, you can visit the Montesinho Natural Park. Follow the marked footpaths or cycle paths. Or you can take a drive through the park, also following the marked routes.

SITE: <https://www.visitportugal.com/en/NR/exeres/04FD358E-21E1-49C5-994B-61806F5D5CAF>



DENMARK

PALÁCIO NACIONAL DE MAFRA, Mafra

The place where RASMUSSEN filmed his Postcard in March.

Why here? Built in the 18th century by order of King João V fulfilling a promise he made to be blessed with an heir from his marriage to Maria Anna of Austria, the Royal Convent and Palace of Mafra is the most important baroque monument in Portugal.

How to get there? You can travel from Lisbon to Mafra by car, bus or train. Mafra is 36km from Lisbon and 22km north of Sintra.

What to do? Visit as much as you can! You will never see the entire Palace, of course... The building covers an area of almost four hectares (37,790 m²), including 1,200 rooms, more than 4,700 doors and windows, 156 stairways and 29 inner yards and courtyards.

What not to miss? Don't miss the Basilica. The dome is 65m high, with a 13m diameter.

In the main chapel a painting by Francesco Trevisani represents the Virgin, Jesus and St. Anthony, to whom the church is dedicated. The marble tables of the side chapels, Holy Family (south) and Blessed Sacrament (north) and the six collateral chapels are attributed to Alessandro Giusti from the Mafra school of sculpture, and his disciples. The Basilica's other high points are the ensemble of statues made by Italian masters by order of the king - the most significant collection of baroque Italian sculpture outside Italy - and the six historical organs, commissioned at the end of the 18th century by King João VI.

SITE: <https://www.visitportugal.com/en/NR/exeres/DC8DOD1D-0765-43A6-A8B4-46CD6216995F>



ESTONIA

SINTRA

The place where ELINA NECHAYEVA filmed her Postcard in March.

Why here? Sintra is a magical place, an historic village situated 20km from Lisbon. Known as the Moon Hill, UNESCO granted Sintra with World Heritage Site status.

How to get there? Departing from the Parque das Nações railway station, just near the venue, the trip from Lisbon to Sintra takes about 50 minutes by train. By car, you can take the EN6 road (usually known by locals as the Marginal), passing by Estoril, Cascais, Guincho and Colares, along the seafront.

What to do? Walk through the centre of the old town. And visit the Vila Palace in the main square. You can go to Seteais, an 18th century palace, currently converted into a hotel. The gardens are worth a visit and from its belvedere you can see Pena Palace, Monserrate, Castelo dos Mouros (Moorish Castle) and the sea in the distance. You'll never forget this day.

What not to miss? The golden sandy beaches of the Sintra coast are very popular and offer excellent restaurants to relish a fish meal and a good, refreshing white wine. While in Sintra, try a queijada and a travesseiro.

SITE: <https://www.visitportugal.com/en/content/discovering-sintra>



F.Y.R. MACEDONIA

TILE FACTORY VIÚVA LAMEGO, near Sintra

The place where the duo EYE CUE filmed their Postcard in March.

Why here? The tradition of tile making and decorating in Portugal dates back to the early centuries of the first millennium. Many patterns you can see on tiles which decorate walls, inside and out, are based on centuries old designs, while you can see the approximate era of the design of each design. There are many friezes made from tiles, often in the entrances of old buildings, hand painted two centuries ago. Keep your eyes open, if you are a fan of design through the ages, Lisbon has much to offer.

How to get there? The factory and showroom is near Sintra (7km), in Abrunheira (27km from Lisbon). You can get there catching the train in the Gare do Oriente (near the venue) to Sintra and the going to Abrunheira by bus. The shop in Lisbon is in Largo do Intendente, near Martim Moniz and Rossio. You can just walk there. It's ten minutes from the Eurovision Village in Terreiro do Paço.

What to do? Near Abrunheira, you can't skip Sintra. Walk through the centre of the old town and visit the Vila Palace, in the main square.

What not to miss? If you love Portuguese tiles you can't miss Museu do Azulejo in Lisbon, near Parque das Nações. It's located in the Madre de Deus neighbourhood.

SITE: <http://www.viuvalamego.com/handmade/category/viuva-lamego-en/>



FINLAND

ALBUFEIRA, Algarve

The place where SAARA AALTO filmed her Postcard in March.

Why here? Because the Algarve, besides the wonderful beaches and golden cliffs, the coves and blue ocean, the villages and cities, is one of the best places in the world to play golf.

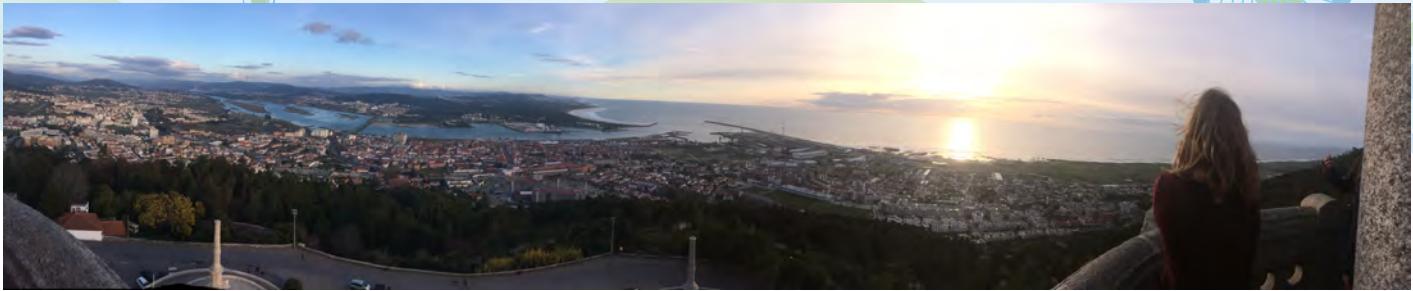
How to get there? You can go to Algarve by plane, with flights to its capital, Faro, from the major cities in Europe. If you are in Lisbon, you can get there also by train, bus or car. It's a two and a half hour journey by car through the highway A2 (277km from Lisbon to Faro). You can get a train at Gare do Oriente station (near the venue) for a 3-hour trip.

What to do to? Vilamoura, Vale do Lobo, Tavira, Quinta do Lago, Alvor, Lagos, Albufeira, you name it. There are excellent

golf courses in all the Algarve coast and they are one of the main reasons the southern region of Portugal is visited by so many tourists.

What not to miss? You can't skip the Ria Formosa Natural Park, recently voted as one of the 7 Natural Wonders of Portugal. The Ria Formosa encompasses an area of about 18,000 hectares, and is protected from the sea by five barrier-islands and two peninsulas, through an area that extends along the leeward coast of the Algarve through the municipalities of Loulé, Faro, Olhão, Tavira and Vila Real de Santo António.

SITE: <https://www.visitportugal.com/en/destinos/algarve>

**FRANCE****VIANA DO CASTELO**

The place where MADAME MONSIEUR filmed their Postcard in February.

Why here? You can't visit the north of Portugal without visiting Viana do Castelo. One of the most beautiful cities in the country, Viana is known for its culture, the architecture, the filigree gold work and for the stunning location, just by the sea.

How to get there? Viana do Castelo is located 77km north of Porto. You'll need around 50 minutes to get there by the A28 highway.

What to do? If you are in Viana do Castelo, you are in the "Mecca of the Contemporary Architecture" of Portugal. So you can't skip the Praça da Liberdade (designed by Fernando Távora), the City's Library (by Siza Vieira, the same award-winning architect that designed the Pavilhão of Portugal in Parque das Nações), the Youth Hostel (by Carrilho da Graça) or the City's Cultural Centre (designed by Souto Moura). The stunning view from the Santa Luzia Hill, where the Basílica of the Sacred Heart of Jesus is situated, is absolutely mandatory.

What not to miss? A bicycle ride along the coast of the river and a walk on one of the many marked trails. If you like surfing, windsurfing, kite surfing or bodyboarding you are in the right place!

SITE: <https://www.visitportugal.com/en/node/73741>



The Chinese New Year Celebrations, where ETHNO-JAZZ BAND IRIAO filmed their Postcard in February.

Why here? It's in Lisbon, in the heart of the Portuguese capital, that the Chinese community celebrates in a unique way its New Year. A wonderful party in Martim Moniz Square, near Rossio, with a parade in the Avenue Almirante Reis – a ten-minute walk from the Eurovision Village in Terreiro do Paço. The Chinese community celebrates its New Year all over Portugal, but there is no party like Lisbon's.

How to get here? Most of European cities have direct flights to Lisbon. New York, Boston, Rio de Janeiro, São Paulo, Caracas, Toronto and other major American cities also have flights to the Portuguese capital. From the Far East you'll have to catch connecting flights.

GEORGIA

THE CELEBRATIONS OF THE CHINESE NEW YEAR IN LISBON

What to do? You've already missed the celebrations of the Year of the Dog, but Lisbon is a multicultural town where you can find restaurants, bars and music from Asia, Africa and South America. Typical food from around the world and great nights of dance are always a good choice.

What not to miss? Near Martim Moniz Square, you can visit Rossio Square where Lisbon's National Theatre and Rossio's railway station stand. And you are in Baixa Pombalina, where it's straight streets full of restaurants and stores lead you just to the Eurovision Village and to the Tejo.

SITE: <https://www.visitlisboa.com/lisbon/why-lisbon>



GERMANY

CALHETA, Madeira

The island where MICHAEL SCHULTE filmed his Postcard in March.

Why here? Because if you love adventure, Madeira, in the middle of the warm waters of the Atlantic Ocean, is the perfect place to have the most amazing experiences like canoeing or paragliding.

How to get there? You can get to Madeira by plane, with direct flights from Lisbon, Porto, Ponta Delgada and some of the major European cities.

What to do to? If you are a lover of nature, Madeira is a great place to spend your vacation. You can do all-terrain biking in Funchal Ecological Park where you have also great hiking trails. Birdwatching is another activity growing in the Archipelago of Madeira.

What not to miss? If you love to dive, don't skip places like Machico, Santa Cruz, Garajau, Caniçal. In Madalena do Mar, between 21 and 30 metres deep, 180 metres from the coast, the "Bowbelle" a ship that sank a few years ago, is now an artificial reef.

SITE: www.visitportugal.com/en/destinos/madeira



GREECE

TRADITIONAL PORCELAIN FACTORY in Ílhavo

The place where YIANNA TERZI filmed their Postcard in March.

Why here? In Ílhavo, you can find one of Portugal's best known porcelain factories, which is part of the strong Portuguese ceramic tradition, from practical ware to art, from simple art to elaborate majolica.

How to get there? Ílhavo, near Aveiro, is 55 minutes away south of Porto Airport. 81 kilometres through the A1, the main motorway in Portugal. Buses and trains are also available. From Lisbon, it's a 2h30 drive through A1.

What to do to? You can't miss the museum of the factory, where objects related to the history and development of the Vista Alegre porcelain from its foundation to our times are in display.

What not to miss? Go and say hello to the firefighters who work in the factory.

Founded in October 1st 1880, the Vista Alegre Fire Brigade is the oldest private fire brigade in Portugal.

SITE: https://vistaalegre.com/pt/t/vaa_AMarca_Historia-1



HUNGARY

ÓBIDOS

The town where the AWS filmed their Postcard in March.

Why here? Because the fortified town of Óbidos it's one of the most picturesque places in Portugal, and every year it hosts a delicious Chocolate Festival.

How to get there? From Lisbon to Óbidos is an hour ride by car (84km) along the A8 motorway.

What to do to? Walk around Óbidos and enjoy the little streets and the monuments. Porta da Vila is the main gate of Óbidos and you should visit the beautiful chapel with the white and blue azulejos (tiles) that depict the passion of Christ. The castle and the Santa Maria Church both date from the 12th century while the beautiful aqueduct was constructed in the 16th century. If you want to do some shopping, Rua Direita is the right place.

What not to miss? You can't skip Ginjinha de Óbidos, a sweet cherry brandy served in small chocolate cups which can be eaten after drinking the beverage. The liquor is produced in the Óbidos region.

SITE: <https://www.visitportugal.com/en/node/73768>



ICELAND

The PUPPET MUSEUM, Lisbon

The place where ARI ÓLAFSSON filmed his Postcard in April.

Why here? Like any other capital, Lisbon has plenty of museums waiting for your visit. The Puppet Museum, located in the 17th Century Convento das Bernardas, is absolutely unique, with more than a thousand puppets.

How to get there? Convento das Bernardas, a magnificent former convent founded in 1653, is in Rua da Esperança, in Santos neighborhood. You can get there by train (just one station after Cais do Sodré) or by bus.

What not to miss? Don't expect to find just the history of puppets in Portugal. You can find Sicilian opera marionettes, traditional Russian puppets, Burmese shadow puppets among the collections in the museum

OFFICIAL SITE: www.museudamarioneta.pt/en/museum



IRELAND

PORTO SANTO ISLAND

The place where RYAN O'SHAUGHNESSY filmed his Postcard in March.

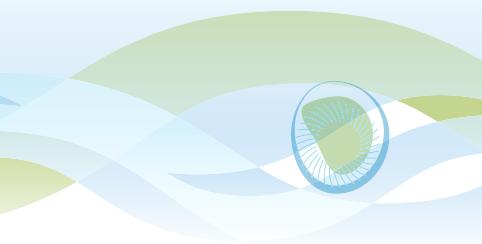
Why here? Porto Santo Island is called the Golden Island. The 11km long and 6km wide Island of the Archipelago of Madeira, in the Atlantic Ocean, with its 9km-long beach is irresistible.

How to get there? You can get there either by ferry from Madeira Island or by plane. It's a fifteen-minute flight from Funchal and during the summer season you may also find direct flights from Lisbon, Porto and some larger European airports, like London Gatwick.

What to do to? With nice weather all year, its wonderful 9km beach is the main attraction. But golf, diving, trekking or horse-back riding are some of the activities you can do in the Island.

What not to miss? Filipa Moniz, daughter of the founder of Porto Santo, was married to Christopher Columbus. It is not known for sure if Columbus actually lived in the Island, but the house reputedly once occupied by him is now a museum: Casa Museu Cristóvão Colombo shows in diagrams the journeys of the explorer, copies of maps from the 15th and 16th centuries and a model of one of his boats.

SITE: <https://www.visitportugal.com/en/destinos/madeira/73830>



ISRAEL

LISBON ROOFTOPS



133

The place where NETTA filmed her Postcard in March.

Why here? Because from all the rooftops of Lisbon you have a magnificent view of the city. You might be in a swimming pool, in a restaurant, a bar or a hotel: it's always a dream come true. The river, the hills, the light and some unique sunsets. That's why rooftops are so popular in the city.

How to get there? If you are already in Lisbon for the Eurovision Song Contest, you can ask at your hotel or at the Turismo de Portugal kiosk near the Press Centre in the venue. They will tell you where to find the best rooftops in town.

What to do to? Getting together for drinks in Lisbon usually happens before dinner just in time to see the sun going down. But if the weather is good, Lisboetas love to be outside, enjoying a drink with a view, till the late hours.

What not to miss? The view, of course! Make sure you can see the river, the 25 de Abril Bridge, Alfama, the Castle of São Jorge or Terreiro do Paço (where the Eurovision Village and the Euroclub are located).

SITE: www.visitlisboa.com



ITALY

PORTO

The city where ERMAL META and FABRIZIO MORO filmed their Postcard in April.

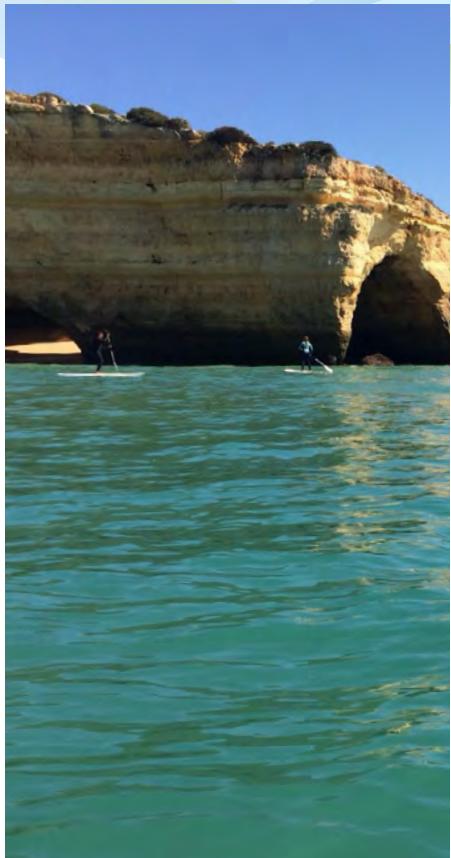
Why here? Porto is the second most important city in Portugal, after Lisbon, and in the link below you can find the ten spots you can't miss in the city. But really, it's not hard to discover twenty or thirty places you will never forget in Porto. From the historical Ribeira to the modern cultural museums, from the Foz, where the Douro River meets the Ocean, to the Torre dos Clérigos, from the train station of São Bento to the Lello Bookshop or the Café Majestic, Porto is a city to spend a vacation. Not just to visit for a few hours or a day or two.

How to get there? You can get there by plane from any major European airport. If you are in Lisbon for the Eurovision Song Contest, you can catch a train at the Gare do Oriente, near the Venue, or go by car.

What to do to? Enjoy the rich cultural life of the city as much as you can. Casa da Música or the Museum of Serralves are absolutely mandatory.

What not to miss? The typical gastronomy of Porto. The most popular dishes? Tripas à Moda do Porto (Porto tripe with beans, sausage, vegetable and herbs) and the Francesinha (a sandwich filled with four or five different meats, covered in cheese and drenched in sauce). Caldo Verde, the Cozido à Portuguesa, and codfish with cream are also very popular and tasty in Porto, although they are cooked all over Portugal.

SITE: [www.visitportugal.com/en/content/
top-10-porto](http://www.visitportugal.com/en/content/top-10-porto)



LATVIA

BENAGIL SEA CAVE, in Algarve

The place where LAURA RIZZOTTO filmed her Postcard in April

Why here? The Benagil Sea Cave, in the Algarve beach of Benagil, is one of the most beautiful wonders of Portugal. Considered one of the world's "Top Ten Coolest Caves" by The Huffington Post, Benagil is located in Lagoa.

How to get there? You can get to Lagoa by car, driving from Faro (60km in A22). To visit the sea cave you can take a boat or an organized tour in boats that leave from Albufeira, Lagos, Portimão, Carvoeiro, Ferragudo and Vilamoura.

What to do to? Visit the sea caves nearby. Near that zone you have more than ten incredible caverns that are worth a look. Make your visits by boat and never swim there. The tides may get high and you may not be able to swim back safely

What not to miss? A boat trip in the coast. You are in one of the most beautiful places in Algarve. Enjoy the sun, the sea and the beaches.

SITE: <https://www.visitportugal.com/en/NR/exeres/980AF7E1-613C-426C-9B2F-E3A68794E514>



LITHUANIA

CARAMULO AUTOMOBILE MUSEUM, Caramulo

The place where IEVA ZASIMAUSKAITĖ filmed her Postcard in April.

Why here? Because Caramulo Automobile Museum has an impressive collection of 65 historic and classic cars, some of them are part of Portuguese History. The car that belonged to Oliveira Salazar, the dictator that ruled Portugal from 1932 to 1968, or the sports car that Spanish General Franco offered Portuguese President Craveiro Lopes in the fifties are among these incredible and beautiful machines. The views from and across the serra of Caramulo are quite breath-taking.

How to get there? If you are in Lisbon and decide to go by car, you can take A1. It's a 3-hour trip (282km). From Porto to Caramulo, the journey isn't that long. You'll take 1h20 along the A1 and A25 (111km)

What to do to? Besides the cars, the museum has motorcycles, bicycles and even toys. Devote your time to a careful visit to see all these precious items in perfect states of preservation.

What not to miss? Not usual in an Automobile Museum but something you can't really skip in Caramulo: the art collection, that includes paintings given by Picasso, Salvador Dali and Vieira da Silva, furniture, porcelain, silver and four 16th century Tournai tapestries depicting the Portuguese voyages of discovery.

SITE: www.visitportugal.com/en/content/museu-do-caramulo



MALTA

COUDELARIA DE ALTER DO CHÃO

The place where CHRISTABELLE filmed her Postcard in February.

Why here? Alter do Chão is a town that dates back to the Roman Period, mainly known by the Coudelaria Real, the Royal Stud Farm, founded in 1748.

How to get there? Alter do Chão is a municipality in the District of Portalegre, Alentejo. It's a two hour drive from Lisbon (196km).

What to do to? You can have riding lessons or carriage tours, visit the riding schools, the stables and the museum.

What not to miss? Admire the haughtiness of the Alter Real breed of Lusitanian horse and you can't skip the Coach House, with its collection of objects related to horse breeding.

SITE: <https://www.visitportugal.com/en/NR/exeres/EEE34A7A-9D1A-4803-8267-A82212EE7763>



MOLDOVA

VIDAGO

The place where DoReDoS filmed their Postcard in March.

Why here? The Vidago Palace, in Trás-os-Montes, in the northern region of Portugal, is the symbol of an era. The spa was the favourite retreat of the court in the 19th century and the hotel maintains today a unique belle époque aura.

How to get there? You can go by car. It's an hour and a half journey from Porto (134km) via the A7 highway.

What to do to? You can take a vacation in the hotel and just enjoy and relax, and you can use the spa. The cold sparkling waters of Vidago are greatly appreciated as mineral water.

What not to miss? The city of Chaves is minutes away. You can't skip its monuments and museums. And don't miss the local culinary traditions. The Pastel de Chaves and the cured hams are known and appreciated across the entire country.

SITE: www.visitportugal.com/pt-pt/content/vidago-palace-hotel

MONTENEGRO

FEIRA DA LADRA, Alfama, Lisbon

The place where VANJA RADOVANOVIC
filmed his Postcard in March.

Why here? Feira da Ladra, Lisbon's flea market, is one of the main attractions of the city. Like any flea market, Feira da Ladra is much more than a market. It is a place where all the cultures of the city mix in a perfect example of what makes Lisbon a unique city.



How to get there? You can take the tram 28 or the tram 12 up the Hill or go by subway. The closest metro station is Santa Apolonia, the final stop of the blue metro line. Head in a north and it's less than 150m away.

What to do to? Clothes, books, coins, antiques, furniture, hand-made artisan goods, records. You can find everything in Feira da Ladra if you have the time for a nice walk. The market is held every Tuesday and Saturday.

What not to miss? The market is nearby the Santa Engracia Church, the National Pantheon: one of the most iconic monuments of Lisbon with an amazing view over the river and the city.

SITE: <https://www.visitlisboa.com/node/1253>



NORWAY

XABREGAS, Lisboa

The place where ALEXANDER RYBAK filmed his Postcard in April.

Why here? Because Xabregas is one of Lisbon neighbourhoods where Urban Art was born and some prestigious artists, like Tamara Alves, work. Local artists like Vhils or Bordalo II (who creates pieces of art from trash) are now worldwide names, making exhibitions all over Europe and in the United States.

How to get there? Look around! Urban art is all over Lisbon.

What to do to? Get out of the venue and walk around town! Some examples you can't really miss: the Graça literary walk (murals depicting the Portuguese writers who lived in the neighbourhood), the facade of one of the buildings of LX Factory in Alcântara with a portrait by Vhils, the Fado Vadio, portrayed in a series of façades going up Rua da Madalena and Escadinhas de São Cristovão on the way up to Castelo de São Jorge.

What not to miss? To be really sure you don't miss a work of art that can be just by your side, get a good Lisbon Urban Art Guide!

SITE: www.visitportugal.com/en/content/street-art-in-lisbon



POLAND

ERICEIRA

The village where GROMEE and LUKAS MEIJER filmed their Postcard in April.

Why here? Ericeira is a fishing village near Sintra, known for its waves and considered one of the best places in Europe for surfing. Besides surfing, Ericeira is also known for its gastronomy, with great fish and seafood.

How to get there? Ericeira is 35km northeast of Lisbon and 18km from Sintra. You can get there by car, train or bus.

What to do to? Besides the gastronomy and the always fun night life, Ericeira is a place you have to go if you love surfing. In 2011 it was chosen as one of the eight World Surfing Reserves and the only one in Europe. Several local schools can teach you the basics of this sport. If you are a pro, you'll be at home!

What not to miss? For a great dive or just catch some sun, you can't skip the beaches of Pescadores and Baleia Sul.

SITE: www.visitportugal.com/en/NR/exeres/7DFD534D-E4AE-4236-9576-FBA461621E27



PORUGAL

SCHOOL SHIP SAGRES

The ship of the Portuguese Navy where CLÁUDIA PASCOAL filmed her Postcard in March.

Why here? Because Sagres, the school ship of the Portuguese Navy, is the itinerant ambassador of Portugal all over the world. The Portuguese President called it recently “the expression of the Portuguese soul”. Sagres is the most decorated national ship and, in the last 55 years, has visited more than 60 countries and stopped in more than 160 harbours.

How to get there? When in Portugal, Sagres is based in the Naval Base of Alfeite, in Almada, across the Tejo River.

What to do to? You can be in one of the most beautiful ships in the world and a true symbol of Portugal. The 80 year old Sagres was built in Germany, belonged to the United States and Brazil before being bought by the Portuguese navy in 1962. Visits can be organized via the e-mail marinha.rp@marinha.pt

SITE: <http://sagres.marinha.pt/pt>



ROMANIA

PASSADIÇOS DO PAIVA (Paiva Walkways), Arouca

The place where THE HUMANS filmed their Postcard in April.

Why here? Because the Paiva Walkways are 8km of wooden walkways surrounded by a unique landscape in a true natural sanctuary. A walk that combines biology, geology, archeology and history that you will never forget.

How to get there? Paiva Walkways are located on the left bank of the Paiva River, in the Arouca municipality, Aveiro (307km from Lisbon and 60km from Porto). Access at either end, in Espiunca or in Areinho.

What to do to? Enjoy and live every minute of your experience!

What not to miss? In the Arouca Geopark there are guided visits, bathing areas, recreation and leisure areas, you can practice adventure sports. And above all, it's a beautiful place!

SITE: www.passadicosdopaiva.pt/en



RUSSIA

THE LISBON OCEANARIUM

The place where YULIA SAMOYLOVA filmed her Postcard in March.

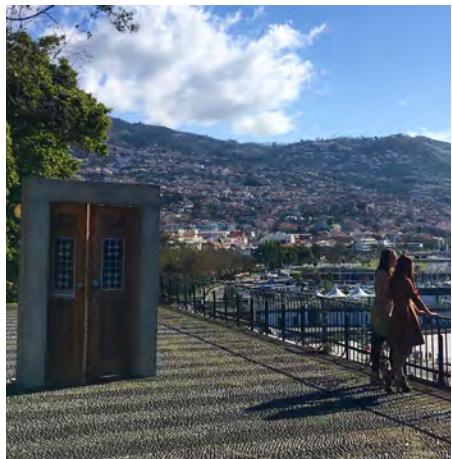
Why here? The Lisbon Oceanarium, near the Venue, in Parque das Nações, has 8000 marine creatures, a big central aquarium with five million litres of saltwater, surrounded by four marine habitats. It has two levels, near the surface and under water. It's the second largest oceanarium in Europe.

How to get there? You can walk there from the Venue. It's a five minute walk.

What to do to? Take a morning or an afternoon and don't miss a thing! You are in one of the most beautiful spots in the world.

What not to miss? Look for the temporary exhibitions. You won't regret it!

SITE: www.oceanario.pt/en



SAN MARINO

FUNCHAL, Madeira

The city where JESSICA and JENNIFER BRENING filmed their Postcard in March.

Why here? The capital of Madeira is one of major Portuguese cities, a modern and cosmopolitan place to spend a wonderful vacation. Known for its warm climate all year round, its top class hotels and restaurants, Funchal faces the Atlantic Ocean in the south coast of the Island. Its port in one of the most important of the ocean.

How to get there? Amsterdam, Barcelona, Belfast, Berlin, Brussels, Cologne, Copenhagen, Dusseldorf, Edinburgh, Frankfurt, Geneva, Glasgow, Helsinki, London, Manchester, Paris, Stockholm, Vienna, Warsaw, Zurich, you name it. Direct flights to Funchal are easy to find, and you can always get them from Lisbon or Porto.

What to do to? Visitors to Madeira can just relax and enjoy one of its five star hotels, but the island is full of activities. You can dive in the crystal-clear waters, surf, take magnificent boat trips, watch whales and swim with the dolphins, visit the coast, play golf or enjoy the nightlife.

What not to miss? The wicker toboggan ride is a mandatory experience in the city. It first appeared around 1850 as a fast mean of transport for people living in Monte. Today the toboggan ride is one of the most popular tourist attractions in the Island of Madeira. Ten minutes downhill, in a total course of two kilometres, reaching a speed of up to 48km/hour.

SITE: www.visitportugal.com/en/content/discovering-funchal



SERBIA

PORT WINE CELLAR, Gaia

The place where SANJA ILIĆ & BALKANIKA filmed his Postcard in March.

Why here? Port Wine is one of the major ambassadors of Portugal in the world. If you visit the Porto region you must visit one of the cellars. And if you visit one of the cellars, make sure you have time to visit the Porto region...

How to get there? You can fly to Porto from several cities in Europe or through Lisbon. If you are in Lisbon for the Eurovision Song Contest, make sure you have more than a day. By train or by car, it's a 3 hour trip (313km on the A1 motorway)

What to do to? You must visit the Museum of Serralves and its gardens. You can't skip this work of design by architect Siza Vieira. He is the Pritzker Prize winner architect that designed Pavilhão de Portugal, at the Venue, in Lisbon. And you have to go to the ancient Torre dos Clérigos and to the recent Casa da Música, visit the Ribeira side by side with Douro River, and the Foz, where Douro and the ocean get together.

What not to miss? As well as visiting some wine cellars, seek out some authentic Northern Portuguese cuisine, made from local high quality produce.

SITE: <https://www.visitportugal.com/en/destinos/porto-e-norte/73735>



SLOVENIA

ISLAND OF FAIAL, Azores

The island where LEA SIRK filmed her Postcard in March.

Why here? Nine wonderful islands are waiting for you in the middle of the Atlantic Ocean, where you can find all kinds of landscapes and experiences you'll never forget. Faial, in the central group, with a high point at 1,043 metres above sea level, gives you a breath-taking view of Pico Island and, on clear days, as far as Graciosa Island (144km away).

How to get there? You can get to Faial Island by plane, with flights from São Miguel and Terceira Islands, from Lisbon, Porto and some European capitals, like London.

What to do to? Faial is one of the most beautiful islands in the archipelago and deserves your full attention. Two suggestions: The Capelinhos Volcano, where the last volcanic eruption in Azores happened, in 1958, and Caldeira, an ancient volcano that is the genesis of the island.

What not to miss? Being an island, the cuisine of Faial is full of excellent flavours from the sea. The fish broth and stew or the stewed octopus with wine are just two of the typical dishes of the island.

SITE: www.visitportugal.com/en/destinos/azores/73818



SPAIN

FURNAS, ISLAND OF SÃO MIGUEL, AZORES

The place where AMAIA and ALFRED filmed their Postcard in March.

Why here? Because it's unique! A Lake, a valley and a village. This is the landscape of Furnas, in São Miguel, one of the nine Azores islands. With its botanical garden founded in the 18th century, its centennial trees and magnificent vegetation, the Furnas region is mainly known for its volcanic activity, with hot geysers, the hottest reaching 99°C. The valley is considered one of Europe's richest hydrological regions, being crossed by two streams, one cold and the other warm. Many visit Furnas for the therapeutic effects of the water. And many visit Furnas to eat the cozido, one of the typical dishes of the region, prepared by lowering a pot full of meats and vegetables in a hot spring heated by the volcanic system.

How to get there? You have daily flights from Lisbon airport (2h25m trip) and direct

flights from the United States, Canada and several European cities.

WHAT TO DO TO? The entire island is worth a visit. Take your time and don't miss the Lagoa das Sete Cidades in Ponta Delgada. It is the largest freshwater lake of Azores, situated in the crater of a dormant volcano. Lagoa do Fogo, in Ribeira Grande, is a crater lake, the highest lake in São Miguel, surrounded by mountains with transparent waters, a peninsula and white sand beaches. You can't skip it.

What not to miss? An architectural tour in Ponta Delgada. The capital of the Island, lying around a natural bay, stands out for the large number of historical buildings, including Todos os Santos Church and São Sebastião Church.

SITE: <https://www.visitportugal.com/en/destinos/azores>



SWEDEN

SERRA DA ESTRELA

The place where BENJAMIN INGROSSO filmed his Postcard in April.

Why here? Because Serra da Estrela is the highest mountain in continental Portugal, the only ski resort, and also the place where one of the most famous Portuguese of cheeses is made: Queijo da Serra..

How to get there? You can get to Serra da Estrela by car, driving from Lisbon through highways A1 and A23. It's a long journey of 3 hours and 10 minutes (294km). From Porto, you'll take 2 hours and 40 minutes through A1 and A25 (194km).

What to do to? The snow is gone now, but there are plenty of things to do in Serra da Estrela. You can admire the glacial valleys at Manteigas, Loriga or Covão do Urso and Covão Grande and follow the unforgettable 25 Lagoon Itinerary.

What not to miss? You can't skip Torre. Is the highest point of the Serra, at 1,993 metres, an area with breath-taking mountain drops where you can really feel what Nature is.

SITE: www.visitportugal.com/en/node/73759



SWITZERLAND

PORTO

The city where ZIBBZ (siblings CORINNE and STEFAN GFELLER) filmed their Postcard in April.

Why here? Porto is the second city of Portugal, known worldwide for its magnificent wine, for its sports, mainly soccer, and cultural activities. Porto is where Portuguese Cinema began in 1896 and it's the city where the most known and awarded Portuguese filmmaker in the world, Manoel de Oliveira, lived his long life of 106 years.

How to get there? You can fly to Porto from any major European city. If you are in Lisbon, you can drive along the A1 or just take the train at Gare de Oriente, near the venue.

What to do to? A helicopter ride is a wonderful idea to see all the beauty of the city from above. But there is so much to see in Porto and around. Ribeira, side by side the Douro River, the Foz, where the Ocean meets the city, the narrow old streets, the wine cellars on the other side of the river in Gaia, the historical bridges.

What not to miss? The greatest party in the city is in June 23rd, the Night of São João. São João is the saint of Porto and that's the evening when everybody comes to streets and celebrates with music, food and drink and a very local tradition: hit each other with garlic flowers or soft plastic hammers. And don't think about going to bed early. The party only stops when the sun rises, on the 24th.

SITE: <https://www.visitportugal.com/en/destinos/porto-e-norte/73735>

THE NETHERLANDS



CASTELO DE SÃO JORGE, Lisbon

The place where WAYLON filmed his Postcard in March.

Why here? Castelo de São Jorge has the most amazing view of Lisbon. It's situated on the highest hill of the city.

How to get there? You can walk from the Eurovision Village at Terreiro do Paço up the hill, pass through the Cathedral of Lisbon and get to the Castle. Or you can take the bus nº37 or the yellow tram nº12 from Praça da Figueira or the nº28 from the Martim Moniz.

What to do to? Open 7 days a week, from 9 in the morning to 9 in the evening, the castle is a place where you can enjoy Portuguese heritage, get to know a little about Lisbon's History at the Permanent Exhibition, explore the traces of the Moorish neighbourhood dating back from the

11th century at the Archaeological Site, discover yet unseen sights over the city on the Camera Obscura.

What not to miss? The garden of the Castelo de São Jorge is the only remaining green space in Lisbon where the primary native species of Portuguese forest predominate. Visitors can observe such trees as cork oak, olive, carob, arbutus, umbrella pine and various fruit trees, in memory of the vegetable garden of the Royal Palace of the Alcáçova.

SITE: <https://www.visitportugal.com/en/NR/exeres/58A74101-6752-46A7-A912-8D12C251B7ED>

UKRAINE

VILA NOVA DE MILFONTES

The place where MELOVIN filmed his Postcard in April.

Why here? Because the Vicentina Coast, from Alentejo to Algarve, bathed by the ocean, has the most wonderful beaches in Portugal, spreading through 110km of coastline and 75 thousand hectares of protected area. In the Vicentina Coast Natural Park, you will find a large number of animal species, diverse habitats and amazing wildlife.

How to get there? You can go to the Vicentina Coast by car from Lisbon, taking highway A2 to Algarve and then, after 100km, taking the IP8 route to Sines. If you travel from Faro, go on the A22 as far as Lagos/Bensafrim.



What to do to? The beaches are irresistible. Take your time to enjoy the sea and the dunes, the cliffs and the coastal plains, the valleys and the pine forests, to visit the rivers and see thousands of birds migrating, if you're visiting in the autumn. While in little coastal villages, try the fish and the seafood in the small restaurants.

What not to miss? Travel all the way along the Costa Vicentina, until you reach the Algarve, and the Fortaleza de Sagres. The southwesternmost point in the European Continent, referred to in antiquity as the Promontorium Sacrum, evokes the memory of Infante Dom Henrique and the Portuguese Discoveries. The fortress was built in the 15th century.

SITE: <https://www.visitportugal.com/en/node/73805>



UNITED KINGDOM

TEA PLANTATION, SÃO MIGUEL, AZORES



The place where SuRie filmed her Postcard in March.

Why here? Because the tea plantation in Azores Island of São Miguel is the only one in Europe. It's that rare! The seeds from the original Azorean tea bushes are thought to

have been brought to the island from Rio de Janeiro, Brazil, in the early 19th century.

How to get there? Nowadays, São Miguel has only one tea plantation. It's located in Maia, near Ribeira Grande. It's a 20 minute trip by car (23km) from Ponta Delgada, the capital of São Miguel.

What to do to? You can visit the plantation, the factory and tea room. During the week you can be among the workers and see the old machinery still working and still looking very good.

What not to miss? Take your time and go to Maia, where you can also visit the natural pools, the Fonte Velha, and three belvederes: Miradouro do Frade, Miradouro da Eirinha and Miradouro da Fonte do Buraco.

SITE: www.visitportugal.com/en/destinos/azores

OFFICIAL MERCHANDISE

BUY THE OFFICIAL PRODUCTS
OF THE EUROVISION SONG CONTEST

Eurovision
SONG CONTEST
LISBON 2018



SHOP.EUROVISION.TV



WORLDWIDE SHIPPING



EXCITING PRODUCTS
ALL YEAR ROUND



official lighting partner



official partner



official partner



official airline



official partner



national partners



official trophy supplier



official suppliers



city transport network



Metropolitano de Lisboa



OFFICIAL PARTNER



OFFICIAL LIGHTING PARTNER

OSRAM

OFFICIAL PARTNER



OFFICIAL PARTNER



OFFICIAL AIRLINE

vueling
AIRLINES

OFFICIAL PARTNER

RIEDEL

NATIONAL PARTNERS

Delta Q

altice

HOSPITAL DA LUZ

www.EurovisionFanHouse.com